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DOCTOR WHO MAGAZINE

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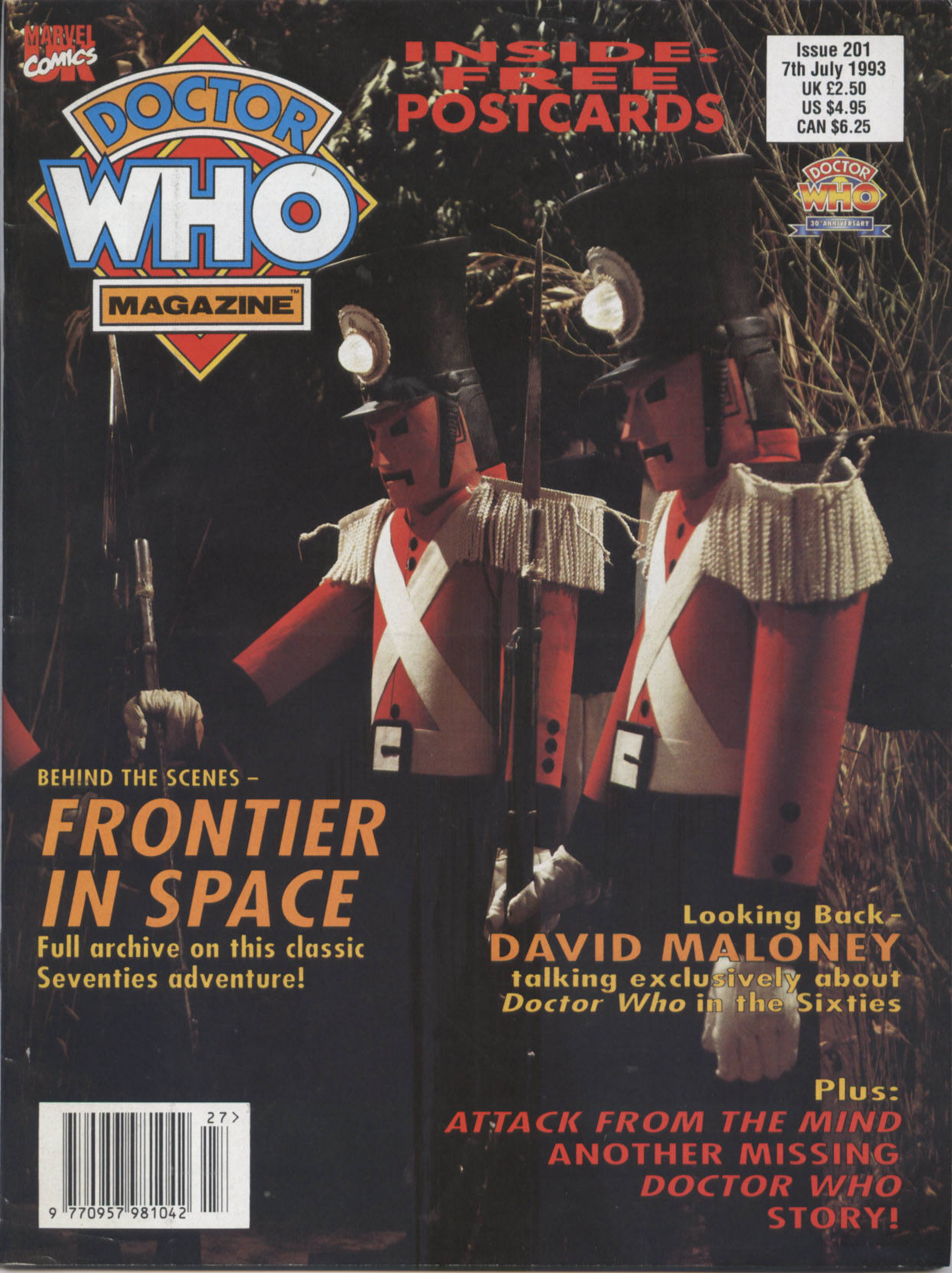

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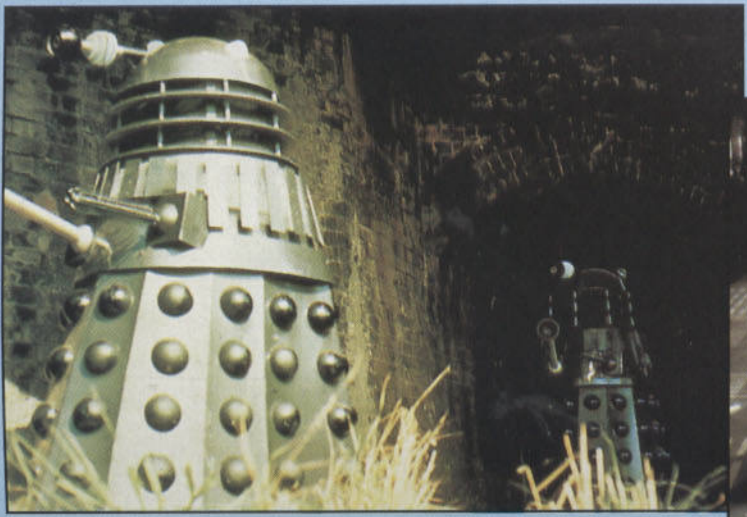

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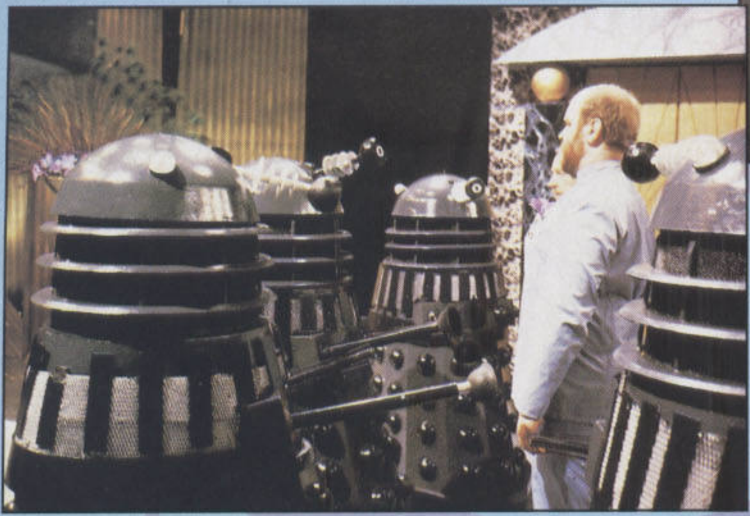

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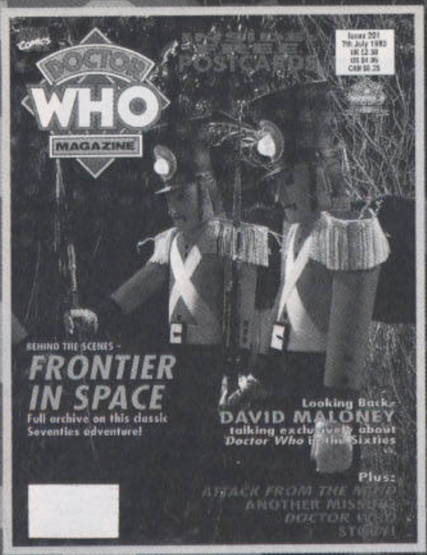

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FREE POSTCARDS
The first of a series of postcards taken from Alister Pearson's ever-popular book cover artwork, starting with his four recent covers for Titan Book's *Doctor Who The Scripts* series.

Editorial: Gary Russell, Marcus Hearn Design: Peri Godbold Production: Julie, Chris 'n' Mat
Co-ordination: Louise Cassell Promotions: Fiona Moscatelli Editor-in-Chief: Paul Neary

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This issue s competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London, WC2R 3DX, England. Entries must arrive by second post on 19th August 1993.

Thanks this issue to: David Maloney, Ben Aaronovitch, Martin Jarvis, Stephen Yardley, David Halliwell, Mat Irvine, Peter Darvill-Evans, Julie Adair, Gail Holman, Vicky Thomas, Steve Crickmer, Simon Sadler, Adrian Rigelsford, Stephen James Walker and Una McCormack Special congratulations to **DWM** scribe Justin Richards and his wife Alison on the birth of baby Julian!

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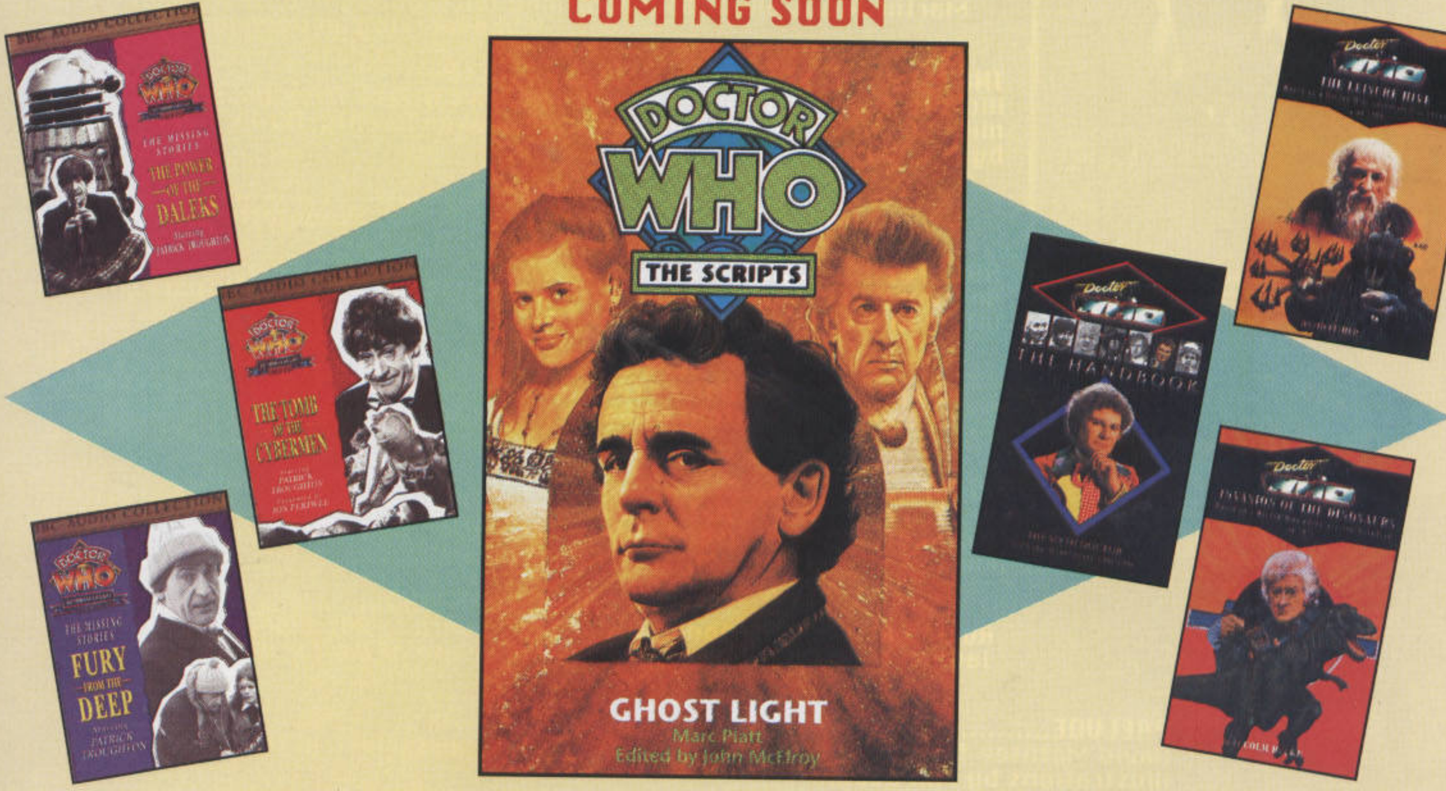
COMING SOON



YENTOB'S PROMISES?

At April's BBC Enterprises *Doctor Who* Thirtieth Anniversary launch (see pages 44 & 45) BBC Video boss Tony Greenwood reaffirmed Alan Yentob's promise that the "door has not been closed on *Doctor Who*". Greenwood also confirmed that BBC Video had been planning a drama special themselves (see DWM 195) and that a script had been written. Although such a special now seems unlikely, and certainly not to be ready for this year's November celebrations, Greenwood clearly wasn't ruling out the possibility of BBC Video doing something in the future. Not surprisingly most of the questions from the national press concerned the return of the programme. Not surprisingly, no announcement was made, despite subsequent reports in the tabloid press that the BBC *were* preparing a new series! If there is anything *concrete* to be said, youll see it first in DWM!

Meanwhile, the DWM offices were 'phoned recently by Mike Leander. Leander is best known in the music world as co-writer of many of Gary Glitter's bestsellers during the Seventies, including *Rock 'n' Roll Part Two*, sampled by The Timelords on their Number One hit *Doctorin' The TARDIS* a couple of years back. Leander is currently negotiating a licence with BBC Enterprises to launch *Doctor Who – The Musical* on the London stage sometime during 1994. Six songs have *already* been written. More news as we hear it...

BOOK NEWS

Doctor Who – The Sixties is to be reprinted in paperback this September. *Doctor Who – Timeview* by David Howe is published in October, a pictorial history of the show through book cover artwork and other merchandise.

Although there are no plans to turn *Doctor Who – The New Adventures* into a series of books chronicling earlier Doctors, Virgin are planning a short story collection written by various people centred around the pre-McCoy era. It is to be edited by the Howe/Walker/Stammers team.

The ever-busy Alister Pearson's next Target reprints are due out in January and Feb-ruary next year. He is currently working on *The Robots of Death* and *The Talons of Weng-Chiang* (for January) and *Horror of Fang Rock* and *The Invisible Enemy* (February).

Pearson will also continue working on Titan Books' *Doctor Who – The Scripts* range. Although unconfirmed by Titan, rumours abound that the next two books will be *Web of Fear* and *The Pirate Planet*. Pearson is also doing new jackets for the company's new re-print series of the late Seventies Bantam range of *Star Trek* novels, beginning with David Gerrold's *The Galactic Whirlpool*.

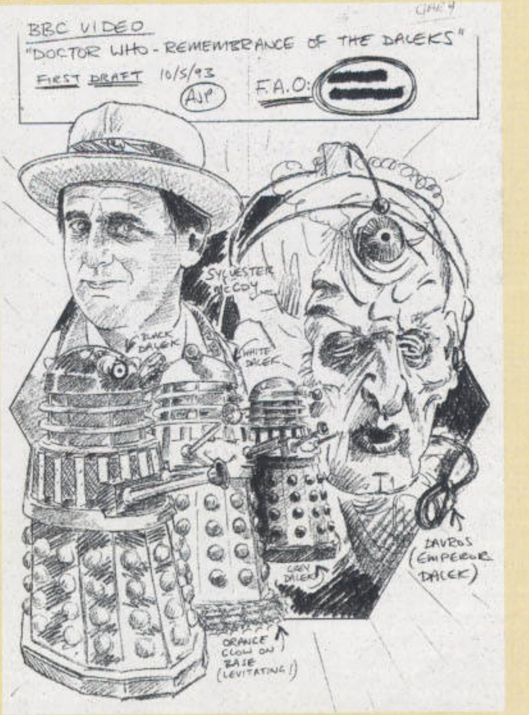
REELTIME LATEST

Reeltime Pictures have announced that their next *Myth Makers* interviewee is to be the Seventh Doctor, Sylvester McCoy. The locations used will be those of *Battlefield*, around the idyllic Rutland Water. The tape will also feature cameos from McCoy's *Battlefield* co-stars Sophie Aldred and Nicholas Courtney. Due to be recorded in June, the tape should be ready for this September's *PanoptiCon* event in London.

Meanwhile the company will be recording its drama, *Downtime*, starring Nicholas Courtney as The Brigadier and featuring the Yeti and the Great Intelligence in September. Written by Marc (*Ghost Light*) Platt, the assigned director is *The Dæmons* mæstro, Christopher Barry. *Downtime* is due to go on sale for the Anniversary on November 23rd. Reeltime Pictures producer Keith Barnfather is hoping to cast a number of popular *Doctor Who* actors in leading rôles. John Levene is already signed up to reprise his rôle as Sgt Benton.

Guardian

VIDEO NEWS



BBC Video are storming ahead with their Fans' Choice selection of videos, chosen by readers of **Doctor Who Magazine**. Following on from October's *The Trial of a Time Lord* boxed set, November will see the release of *The Two Doctors* and *Resurrection of the Daleks*. The four-part version of this story *may* be chosen (it was originally transmitted as two forty-five-minute episodes) because it contains some extra scenes. All of these titles were amongst the top choices from the **DWM** *Into 1993* poll run in Issue **195**. The full results of the poll will be featured in **DWM 203**.

Alister Pearson is supplying the artwork covers for *The Trial of a Time Lord* and September's *Remembrance of the Daleks*. Andrew Skilleter is handling *The Chase*. No artist has yet been confirmed for the two November releases, although with Pearson having done *The Three Doctors* and *The Five Doctors* he is hoping for the hat-trick with *The Two Doctors*.

This month sees the release of *The Keeper of Traken*. We have five copies to give away in a competition. All you have to do is tell us, on the back of a sealed envelope or a postcard, all four actors to have played the Master in *Doctor Who* and send your answer to **Melkur's Melting Pot** at the usual competition address, printed on page 2.

The classic Patrick Troughton adventure *The Invasion* is also on sale. The six surviving episodes are on a double-tape release with linking narration by Nicholas Courtney. We have five copies to be won, just by answering the following question on a postcard or back of a sealed envelope. Just tell us which other story featured the Cybermen utilising the London sewers to launch their invasion from. Send your answer to **Smelly Sewer** at the address on page 2.

We also have ten copies of the first two tapes in the on-going *Survivors* series from BBC Video. All you have to do is name two other alien races Terry Nation created in *Doctor Who* other than the Daleks. Again, answers on a postcard or back of a sealed envelope this time marking them: **Nation Nasties**. Again, the address is on page 2.

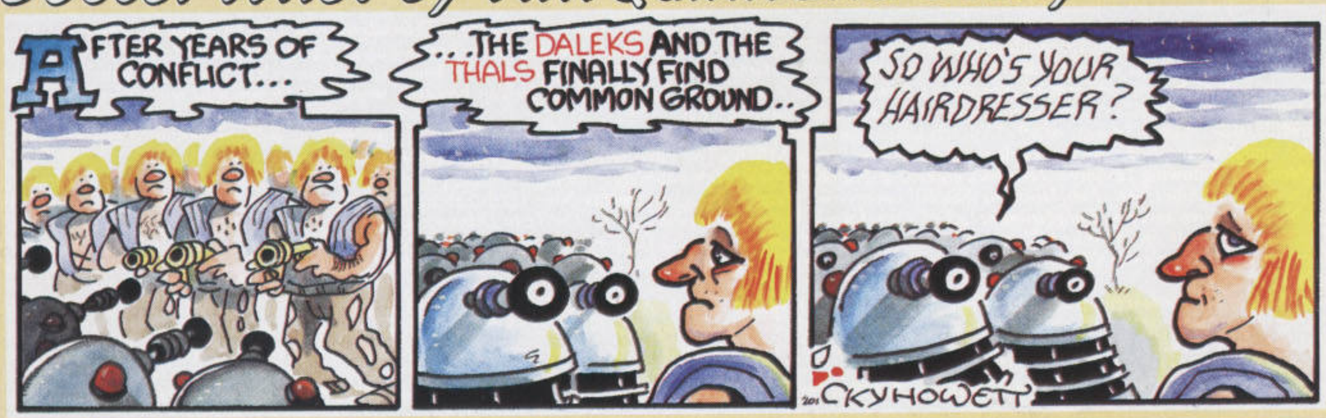
AUDIO NEWS

Recording of the new *Doctor Who* radio adventure, *The Paradise of Death*, began on Friday 28th May at the BBC's studios in Broadcasting House. Joining Jon Pertwee, Elisabeth Sladen and Nicholas Courtney is actor Peter Miles. Best known for his villainous portrayal of Nyder, Davros' right-hand man in *Genesis of the Daleks*, Miles continues this tradition by playing the villain of the piece, Tremayne. Miles other credits in *Doctor Who* include the hapless Doctor Lawrence in the forthcoming video release *Doctor Who and the Silurians* and the deranged Professor Whitaker in *Invasion of the Dinosaurs*. Also joing the cast is *The Happiness Patrol*'s Harold Innocent and Philip Roald from *The Daleks' Master Plan* alongside Andrew Wincott, Dominic Letts (son of Barry), Brian Hall (of *Fawlty Towers* fame) Jilly Meers, Richard Pearce, John Harwood, John Fleming, Jonathan Tafler, Jane Slavin, Emma Myant, Michael Onslow, David Holt and Julian Rhind Tutt . The adventure begins transmission on BBC Radio 5 on Friday 27th August at 6.30pm. It runs every Friday at that time until 24th September. The full adventure will then be issued on a double cassette pack on 6th September.

With good quality copies having now been uncovered, the proposed audio releases of *Fury from the Deep* and *The Power of the Daleks* are going ahead. *Power* will be in the shops on 2nd August and *Fury* follows on 4th October.

Also due out, on 5th July, is a special BBC Radiophonic Workshop CD release of *Doctor Who Sound Effects* (similar to the early Eighties vinyl release) with the addition of various music tracks, including Elizabeth Parker's previously unavailable score from 1985's *Timelash*. Liz Parker will talk about her *Doctor Who* work in **DWM 203**.

Doctor Who? by Tim Quinn and Dicky Howett



AFTER YEARS OF CONFLICT...
...THE DALEKS AND THE THALS FINALLY FIND COMMON GROUND...
SO WHO'S YOUR HAIRDRESSER?
DICKY HOWETT

BEYOND THE TARDIS

Compiled by Dominic May

Doctors: Jon Pertwee is one of many entertainers who have lent their support to the Sick Children's Fund, which aims to raise £1 million for youngsters in need. He joined Sylvia Anderson and Moray (*Black Orchid)* Watson amongst others for an auction of celebrity memorabilia during April.

Colin Baker's new production company, Visible Ink Television Ltd., has successfully completed its first corporate video. From little acorns... Further to **DWM 199**, Colin's performance in Season Two of *The Young Indiana Jones Chronicles* should be screened within the next six months as Sky One obtained rights to the first two seasons and currently plan to show them straight through.

Sylvester McCoy was a guest during the first edition of the new series of *Parallel 9* on 24th April, where he talked about his career, *Doctor Who* and played the spoons.

Companions: The Classic Serial *Memoirs of a Midget* by Walter de la Mare was broadcast recently on Radio 4, with **Maureen O'Brien** as Lady Pollacke accompanied by *Time-Flight's* **Keith Drinkel** as Harold Crimble and *The Mind Robber's* **Sylvestra Le Touzel** as Fanny Bowater. The serial was adapted by **Stephen** (*Paradise Towers/Greatest Show*) **Wyatt.** Maureen also featured on ITV in the April 24th episode of *The Bill*.

For someone who a year ago was barely clinging to life, **Roy Castle** (Ian from *Dr Who and the Daleks*) seems to be on top the world in 1993. As well as promoting an Aerobathon and releasing the single *Over the Rainbow* for charity, he is to open as Tony Weller in the musical *Pickwick* by Wolf Mankowitz, Leslie Bricusse and Cyril Ornadel at the Festival Theatre, Chichester on 7th July with Harry Secombe (they both appeared in the Broadway version 30 years ago, Castle playing Tony's son Sam) and **Johnathon** (*Kinda*) **Morris.** A Christmas season at the Alexandra Theatre, Birmingham is also planned.

Bernard Cribbins, who played PC Tom Campbell in the film *Daleks Invasion Earth 2150 AD*, was one of the celebrity investors in the recent week long production of the late Anthony Bowles' *Love In the Country*, produced to raise funds for AIDS charities.

Caroline John continues her forays into the theatre, her latest play being *The Return of the Prodigal* by St John Hankin at Richmond's Orange Tree Theatre.

Louise Jameson, currently completing her *Blythe Spirit* tour (see **DWM 200**), recently turned her hand to radio drama in Radio 5's *The Mall*. She is currently starring in the second series of *Rides* on BBC1.

Mark Strickson played a character called Swan in the recent *Minder* finale entitled *For a Few Dollars More*, which was filmed down under. He is shortly due to remarry after his marriage to *Paradise Towers* star Julie Brennon broke down.

Script Editors: Season Seventeen script editor **Douglas Adams** is supporting The Smiling Radio Group, led by his friend and colleague John Lloyd, in its bid to win a London AM radio franchise. *The South Bank Show* portrait on Adams was nominated for Best Music and Arts Programme in the first annual Indies Awards (the independent television sector). Similarly, *Byker Grove*, produced by **Matthew** (*Resurrection/Attack)* **Robinson,** was nominated for Best Children's/Family Programme but lost out to *The Borrowers* from *Earthshock* script editor **Anthony Root's** Working Title Television. Root, as their Head of Drama, has successfully got the six-part *Tales of the City* by Armistead Maupin (**DWM 189**) off the ground for future transmission by Channel 4. Directed by Alastair Reid, filming has been taking place in LA and San Francisco since April with Olympia Dukakis as eccentric matriarch Mrs Madrigal.

Writers: Further to **DWM 198** a theatrical release date of June 18th has been obtained for **Louis Marks'** production of Franz Kafka's *The Trial* starring Kyle MacLachlan as Josef K. at the Barbican Centre plus two other London sites prior to it moving on to key cities.

Valley Of Lights by **Stephen Gallagher** (*Warriors' Gate/Terminus*) is to be turned into a film by director Meiert Avis for Zenith Productions. Gallagher is producing a script based on his own novel.

Eric Pringle, of the *The Awakening*, had his latest play, *Meeting Bea*, performed on Radio 4 during April, which starred Stephanie Cole as Beatrix Potter and **Clive** 'Mr Jobel' **Swift** as her husband William.

A **Philip** (*Varos)* **Martin** production of *The Eagle Has Flown* by Jack Higgins was broadcast on Radio 4 on 3rd May which had **Terry** Davros Mark III **Molloy** as Canaris.

Directors: Back in **DWM 189** we reported that *Warriors Gate* director **Paul Joyce** was developing a doppelgänger film called *Double Exposure*. Work is still progressing on this for eventual filming in Portugal. In the meantime he has also been allocated *The Ride* to direct, in which a policeman attempts to extract a confession from his prime suspect during a car journey across Texas. Financial backing is currently being sought and a revised script by Alan Sharp is being drafted.

Pennant Roberts, who has six *Who* stories to his credit and whose work on *Survivors* is now being made available, is producing and directing *Wycliffe* for HTV, a ninety-minute detective drama pilot which it is hoped will become a series. Adapted by Julia Jones from the novel *Wycliffe and the Cycle of Death* by W.J. Burley, it is being shot over four weeks in the Cornish towns of Penzance, Mousehole and Newlyn with Jack Shepherd playing the lead, supported by *Survivors'* Lucy Fleming, John Turner, Gemma Jones, **John Cater** (Professor Krimpton from *The War Machines*) and Richard Heffer. Another Roberts production, a four-part drama titled *The Sherman Plays*, was shown on ITV during April, but only in the HTV Wales region.

Heil and Farewell, an episode from the last series of *The New Statesman*, which **Graeme Harper** directed throughout, has been nominated in the Situation Comedy category of the Royal Television Society Awards. ITV decided to also nominate an episode for a Rose Award at this year's Montreux Festival.

Sarah Hellings is one of four directors assigned to the third series of Central TV's *Soldier, Soldier* starring Holly Aird. New Zealand and Germany are the locations and work continues until October.

Miscellaneous: Alison Bingeman, who co-wrote the novelisation of *The Celestial Toymaker* with the late **Gerry Davis**, has written the screenplay to the film *Forbidden Fruit*.

A recent production of Oscar Wilde's *An Ideal Husband* played the Theatre Royal, Plymouth and included multi-*Who* actor **John Woodnutt** and occasional *DWM* contributor Nicholas Pegg in the cast.

Davros and Nyder have been reunited for an encounter with the Cyberleader (or at least their alter-egos **Michael Wisher, Peter Miles** and **David Banks**) in a new training film for BP Chemicals.

Davros Mark II, **David Gooderson**, has adapted *The Mona Lisa Mystery* by Pat Hutchins into a children's theatre production which will be playing at the Open Air Theatre, Regent's Park during August.

The Last Emperor's Oscar-winning costume designer **James Acheson** (*Three Doctors/Robot//Deadly Assassin* etc) is once again working on an epic with director Bernardo Bertolucci, producer Jeremy Thomas and cinematographer Vittorio Storaro, this time *Little Buddha* (starring Chris Isaak, Keanu Reaves and Bridget Fonda) which should grace our screens next Spring.

At the 1993 Olivier Awards, **Julian Glover**, possibly the only actor to have ever played both Richard the Lionheart and a green scaly monster called Scaroth, won Best Actor in a supporting rôle for *Henry IV*.

PUBLIC IMAGE

Audiences for BBC2's classic repeats declined sharply when the Friday night yearometer reached the mid-Eighties. Both *The Caves of Androzani* and *Revelation of the Daleks* gained praise on their previous transmissions (March '84 and March '85 respectively). A 1992 poll placed *Androzani* as the All-Time Favourite Story amongst members of the *Doctor Who* Appreciation Society members. Therefore it seemed as if these repeated stories were qualified ambassadors of their respective eras – however, their audiences were down on their predecessors *The Dæmons* and *Genesis of the Daleks*.

Confirmed audience figures and placings within BARB's weekly BBC2 Top 30 were: *Androzani* Part One – 2.12m (27th); Part Two – 1.9m (unplaced); Part Three – 1.86m (27th) and Part Four – 1.4m (unplaced). An average of 1.82 million. The restructured *Revelation* (four episodes instead of two) was Part One – 1.7m (28th); Part Two – 1.8m (unplaced); Part Three – 1.65m (equal 30th) and Part Four 1.2m (unplaced).

Why such a decline? Screenings, billed throughout at 7.15pm – 7.40pm were still overshadowed by soaps – *Eldorado* on BBC1 and *Coronation Street* on Channel 3. Unusual factors harming each story's conclusion were Comic Relief against *Androzani's* climax and *Revelation's* swansong going out on Good Friday.

Androzani's audience was down twenty per cent on the repeat of *Genesis* (and since both have recently been released on video, that factor can be discounted). *Revelation* then lost thirteen per cent of *Androzani's* viewers! There's better news from Northern Ireland however, where the *Doctor Who* repeats have earned higher viewing figures than the BBC's much-hyped *A Year in Provence*, starring John Thaw.

Meanwhile, BBC Video's barrage of 1993 releases have maintained the good tradition of Top Ten chart success, matching the video trade's great expectations – with one understandable exception. (All dates below refer to publication of MRIB's Top Fifty Retail charts in *Video Home Entertainment*).

Enlightenment, following January's *Terminus*, entered at Number Seven (20th February): the highest BBC position of the week, with BBC Video's *Poldark* Volume One pursuing at Number Ten. *Enlightenment* then fell twenty-two places to Number Twenty-Nine (27th February) as *Star Trek: the Next Generation* Volumes 59 and 60 took Numbers Five and Six. *Enlightenment* lacked a third week, but the general release of *The Twin Dilemma* saw no Top Fifty chart action at all, having made the Top Ten last year purely on its limited Woolworths' sales alone. Since wholesalers did not predict such low interest, cheap copies may soon be abundant in summer sales!

Before March's new releases, Warner Video's double-feature *Dr Who and the Daleks* and *Daleks Invasion Earth 2150AD* enjoyed one week at Number Forty (6th March).

Next, *Image of the Fendahl* entered at Number Four (13th March): again, the highest BBC position, but *Poldark* Volume Two at Number Five, *The Dæmons* just got in at Number Ten. Next week *Fendahl* fell to Number Nineteen with *The Dæmons* down at Number Thirty (20th March). Again, no third chart week (27th March) but both *Poldark* tapes remained in the Top Thirty and *ST:TNG* Volumes 61 – 63 all entered within the Top Six, and Volume 62 was only outsold by the new Number One, Disney's *Peter Pan*.

April's reconstructed *Terror of the Autons* entered at Number Five: the market leader amongst five BBC newcomers (17th April). Again, *Poldark*, with its monthly additions, intervened between the two Time Lord's releases. Its Volume Three took Number Six, one place above the extended *Silver Nemesis*.

More on the Spring releases and *Battlefield's* audience figures next time around.

Mark Wvman

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DIRECTING WHO

David Maloney

Directing Who

Only the late Douglas Camfield directed more episodes of *Doctor Who*. David Maloney's work includes such classics as *The War Games*, *Genesis of the Daleks* and *The Deadly Assassin*. In the first instalment of a three-part interview Marcus Hearn meets the man behind the lens.

David Maloney is *Doctor Who*'s most prolific living director, and not an easy man to track down. "Well, I was at one time rather avoiding interviews," he admits, perhaps slightly uncomfortable at the prospect of several hours at the wrong end of a microphone. "It's not that I mind talking about my work, not at all. It's just that there were rather too many junior fan clubs chasing me too much. Something like **Doctor Who Magazine** is so substantial and worthwhile though, that I've got no problems about co-operating and supporting it."

Richmond is freezing, and The Orange Tree (named after the famous theatre which is nearby) provides welcome sanctuary from the biting chill. Nursing a tonic water, David described the path that took him from Birmingham's *Evening Despatch* to London's Television Centre. "I was a journalist for five years, then an actor for eight years. I trained at the Birmingham Theatre School, and went into the theatre with Birmingham rep and the Midland Theatre Company. Then I began working in the South, at Worthing and Croydon. I did a West End play, and in 1961 finished acting because I didn't see a great future in it. I went into the BBC as an assistant floor manager in the Drama Department.

"In fact, when I joined the BBC I had just been earning £20 a week in the West End. This was a lot of money in those days. Assistant floor managers were paid £14 a week, but there was security."

Had the directing bug already bitten? "Not really. I was warned on the appointments board that I would never, ever, ever have the opportunity to become a director. I didn't particularly want to be a director at the time. Then, because of the beginning of BBC2 in 1964, there were an enormous number of promotions. I was only actually an AFM for fourteen months before I became a production assistant. I was a PA for six years, during which time I was put on the formal directors' course.

TOP DIRECTORS?

"There were some directors at the BBC who weren't awfully good. Because of my experience in the theatre and with actors I realised that I could do as well, and better, than some of these directors. I gradually conceived an interest in directing television.

"I worked with a lot of very good directors as a PA. I remember people like the late Ronnie Ayre and Ted Kotcheff, a

Canadian who went on to do the *Rambo* films. He was extremely good. I worked on *The Forsyte Saga* with James Cellan Jones and David Giles."

While a production assistant, David got the first taste of the programme that would later take up so much of his professional life. His earliest *Doctor Who* memories date from 1965, when he assisted director Christopher Barry on *The Romans*. "We had very little money. I remember rooting around through the libraries, trying to find a clip of lions behind bars. We wanted a shot of snarling lions, which I think people were about to be thrown to. I don't know if we ever found a clip or not – maybe we did it with sound effects! It was all on a very low budget."

His next *Doctor Who* assignment was as Douglas Camfield's assistant on *The Time Meddler*. I wondered if he'd taken the opportunity to review his work when the episodes were shown in 1992. "Yes, I did. I thought it was good fun. It was made in Lime Grove studios which were extremely small. The set featured two or three shrubs shot from sixty angles. Douglas Camfield was extremely good and worked it as well as he could.

"I remember that it only became known as *The Time Meddler* after it had two previous titles. It began as *The Vikings*, but when we counted up the cast we found that we had five Vikings and six Saxons. The story then became known as *The Saxons*, and only finally as *The Time Meddler*."

Broaching the inevitable question about the allegedly irascible William Hartnell is always awkward. Was the show's star in poor health, tired or just difficult? "Oh yes, he was difficult. I don't know why, maybe it was a combination of all three. He was demanding, and people were apprehensive. I think he was probably most demanding of the producers. He probably thought that *Doctor Who* was a very junior set-up compared to those in which he'd previously worked, and I suppose it was. He'd worked on some major feature films, and we can see in repeats of these films how good he was, and why he was thought so highly of. I suppose having to make an episode a week, as we did, was very heavy on him. There was the constancy of having to produce every Friday. I think we started rehearsals on Monday, and by Friday we had twenty-five minutes in the can."

Did the demanding schedule require special talents and capabilities in directors?

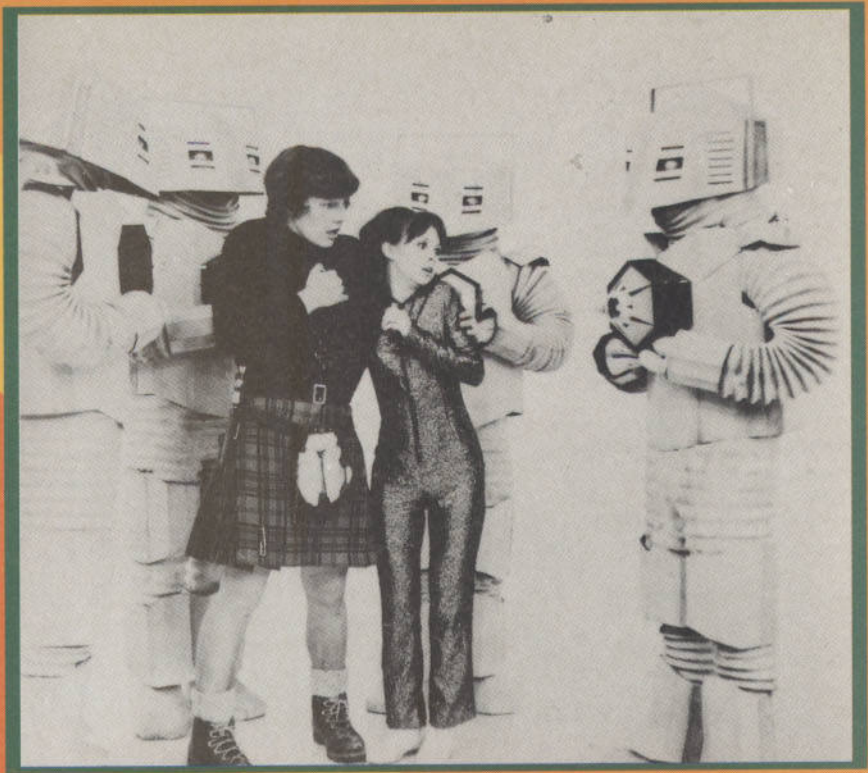
"I think it needed an imaginative director who understood the rules, the time constraints and the budget available. I think that directors who had come straight from the theatre would possibly find the pace pretty overwhelming."

THE MIND ROBBER

David, not at all phased by the potential complications, dived in at the deep end on completing the BBC director's course in 1968. "I did an episode of *Z Cars*, and then Shaun Sutton, who was Head of Serials, asked me if I'd like to do a *Doctor Who*. I said that yes, of course I would and I started work on *The Mind Robber*. I watched it again when it was recently repeated. I think, seeing it in retrospect, that it was one of the most clever and imaginative *Doctor Who*s. I found it very stimulating and exciting. The idea of being lost inside the pages of a book and being terrified by unicorns and all sorts of mythical monsters was great."

Not at all daunting? "Well it wasn't really, because I'd done all this and I knew the ins and outs of studios and cameras because I'd already spent seven years rooting around as a floor manager and production assistant.

"There were difficulties though. In one



Jamie (Frazer Hines) and Zoe (Wendy Padbury) are menaced by the White Robots in *The Mind Robber*. Photo © BBC Video

Jamie and the Doctor (Patrick Troughton) manage to get into the TARDIS seconds before being swamped by lava at the start of *The Mind Robber*. Photo © BBC Video

◄ of the early episodes, on the first morning of rehearsals, Frazer Hines came in and said that he had chickenpox. His doctor had told him that he couldn't come to work for three weeks. We really didn't know what to do, until Derrick Sherwin (then the show's script editor) came up with a very clever idea. He suggested that while the Doctor was lost in this strange jungle they came across a blackboard featuring pieces of a puzzle which made up Jamie's face. He put the puzzle together incorrectly so out jumped another Jamie who was played by a Scottish actor called Hamish Wilson for three weeks. When Frazer was well again, Patrick as the Doctor was again confronted by a blackboard with the same puzzle. This time, however, he said he wouldn't make a mistake! There was a puff of smoke and out jumped Frazer Hines to resume playing Jamie."

This was only one of the show's distinguishing features. Although animation had been used previously in *Marco Polo*, *The Celestial Toymaker* and *The Moonbase*, it remained a rare occurrence. There had certainly been nothing as complex as the writhing snakes of the Medusa. "Yes, those were very good, very well done. This was stop-frame animation and was done especially by the Visual Effects Department."

Other mythical monsters provided difficulties of a less surmountable nature. "The unicorn was filmed in an aerodrome. We'd been filming in Tunbridge Wells as there were some rocks there which Jamie had to climb in order to escape from the toy soldiers. We arrived at this aerodrome at one in the morning. We chose it because it was near where we were and it was absolutely pitch black – there was no light. We wanted to shoot the unicorn with nothing in the background. I understood, and it had been arranged, that we had a pure white pony which would be delivered to the aerodrome at this particular time. When we arrived at the aerodrome and saw the pony it was in fact cream and brown! The make-up department exhausted everything they had that was white. We literally made up the whole pony and we had to go to some local RAF place and get white blanco (usually used on webbing) from them. We were pretty desperate because we were there with a whole film unit and the thing was the wrong colour. It eventually looked quite luminous because of all that white. We then tied a horn to the front of its head and shot it in various ways. On the edit we intercut it and I think it went rather well.

"I was fascinated to see *The Mind Robber* again – I recorded some of it. Because the agreements regarding payment of residuals to freelance producers and directors didn't start until after I finished my work on *Doctor Who* I don't get sent any videos!"

David went on to work with Patrick Troughton's Doctor twice more when he directed *The Krotons*, again in 1968, and *The War Games* in 1969. "Patrick didn't like rehearsing an awful lot. I think he felt he could do his part extremely well and he didn't want to hang around rehearsing too much. I think it made him a bit irritated. Having said that I think Patrick was caught up in *Doctor Who* and working for children. His character was conceived as a sort of clown. Anything could appear from his pockets to save a situation. He was the hobo, and we were always looking for nice comedy moments for him. For instance, I remember one we included in *The Krotons*. An umbrella had just come on the market which flew up at the press of a button. I remember we made a big moment of this when he stepped out of the TARDIS, put up this pole and pressed a button. That was my idea. We worked well together and I respected him. I thought he was very, very good as the Doctor. *The Krotons*, however, was regarded at the time as a disaster, and I was in the dog house."

Surely this was down to deficiencies in the script, and not David's fault?

"Well, it *was* my fault because a lot of things didn't quite work on it. The design of the Krotons meant we had to get these seven-foot chaps in to put on these enormous costumes. It was very, very difficult. I don't think the Krotons could have done *anyone* in really! They were just not as threatening as they were meant to be. In that sense I think it was my fault. My memory is that it wasn't successful at all.

"I saw it when it was repeated (in 1981) and I thought it was pretty average. It was better than I thought, though. We had a good cast, for example Philip Madoc was there. I cast him again in *The War Games* and *The Last of the Mohicans*, a classic serial I directed in 1970. I always admired him as an actor."

WAR GAMING

The success of his next story was perhaps partly due to a greater degree of collaboration. "Sometimes we used to write them together. When I did *The War Games* I gave them lots of ideas from my children. They were of an age when they were watching *Doctor Who* and I asked my eldest son particularly what campaigns of war he would like to see. They said they were interested in the Romans, the American Civil War, the First World War and so on. I took these ideas to Terrance Dicks, who was the script editor, and he then went to Malcolm Hulke who was writing the story. They took on board these ideas which became part of the shape of the plot."

Was this a common procedure? "Not normally, no. I just happened to be around when it was written, and at ten episodes it was such a long serial that we were all piling in and having ideas. It was exhausting, and I think we were still making an episode a week. Locations were pre-filmed though, and prepared for each episode. We did some pre-filming on Brighton rubbish dump for the First World War landscape. We pinched that idea from *Oh, What A Lovely War* (Richard Attenborough's feature film). We knew they'd been there. We didn't use the trenches they'd dug, but we used the general landscape which was extremely barren and effective."

The War Games was the grand finale of the Troughton era. The 'cosmic hobo' left the programme as quietly as he had arrived, mindful of the dangers of type-casting.

"Yes, I think it was a concern of his because a lot of actors had become type-cast through long television series and serials. I *do* think he had cause for concern, but he was a good actor and he was able to transcend that casting. However, we knew that the show was continuing and we knew that there was going to be a new Doctor."

David wouldn't get to work with Jon Pertwee for several years, but in the meantime continued to lay the foundations of a successful career. "I was only a staff direc-

Sgt. Willis (Brian Forster) encounters the time travellers in the trenches during *The War Games*. Photo © BBC Video

The Doctor and his friends ponder what to do to escape the machinations of the Aliens in *The War Games*. Photo © BBC Video

tor for about a year and then I resigned and went freelance. For someone who was really ambitious it was important to become freelance and be mobile. It was a better situation and you were on a more lucrative contract. You received fifteen per cent more, although of course you were taking a risk. Having said that, in those days you could become a freelance on a contract with a department for a year or a couple of years. You had more security and that's what I did at first. The system ended after a while, but there was still plenty of work around.

"While I was rehearsing *The War Games* I got a call from Shaun Sutton who told me that Sydney Newman (*Doctor Who*'s co-creator and former Head of Drama at the BBC) had seen it and liked it so much that he thought Shaun ought to get me to do other things. On the same day I got a call from the BBC1 producer John McCray, asking me to direct *Ivanhoe* and a call from the late Martin Lisemore, who was a producer of BBC2 classic serials, asking me to direct Flaubert's *Sentimental Education*. These were a direct result of *The War Games*.

"*The Last of the Mohicans* was made at the time when we were moving from black-and-white into colour. We made it in colour but we only edited the film in black-and-white, and got a final colour print through. I think it was cheaper that way. However, this caused a few problems. For instance we had a great charge of Indian braves down a hillside from a position where they'd been hiding. What we couldn't see in fine detail in black-and-white which we saw only saw in colour, was that one of the extras at the back of the charge had fallen down. The real problem was that two of the chaps actually stopped to help him up! This, of course, wouldn't have been the case with these tough Redskins at all. Once we'd noticed we couldn't take our eyes off that!" ◆

Next month, David discusses his first colour *Doctor Who* stories, *Planet of the Daleks* and *Genesis of the Daleks*.

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ACTING THE PART

Martin Jarvis

Martin Jarvis has one of the most familiar faces and voices on British television. Anthony Townsend caught up with the busy actor to reminisce about the times that face and voice have been seen (or disguised) in *Doctor Who.*

When a man tells you that if he heard the four-minute warning he would use the time to boil an egg, you know you are in for an interesting time. Martin Jarvis is a talker. When you ask him a question not only does he do his best to give you a full and frank answer, he goes on to answer all your other questions before you have a chance to ask them. Not so much an interviewee, more a mind reader! But as a man highly regarded in his profession it is little wonder that he is also articulate when interviewed, having had extensive practice throughout his career.

Such is the range and variety of his work over twenty-odd years, from *The Forsyte Saga* to Dawn French and just about everything you can think of in between, I feel a bit of a fraud focussing on one small pebble in a sea of experience. Yet he is as happy to talk about *Doctor Who* as he is to examine the depths of Dickens.

Having appeared in three stories in three very different periods of the programme it was difficult to know where to start, so I opted for the very beginning, almost the very dawn of the programme: *The Web Planet*. "It was the early years of the programme, a very famous programme, but I hadn't seen it very much because I had been working in the theatre as a very young actor. William Hartnell was the Doctor then, and it attracted a great amount of attention, so when I was asked to go and meet Verity Lambert, the then producer of *Doctor Who*, I was extremely pleased. I went along and she showed me the scripts, and it looked like a really interesting part – Captain Hilio, a rather royal kind of character on this planet, one of the fighting Lords of the Menoptra against the Zarbi. This was all terribly exciting for me until I said I'd do the part because it looked quite good and then she showed me the costume designs. I was naive enough to imagine that I'd be myself, but in fact I was a Menoptra, therefore a giant butterfly."

Had he not been told before that he would be covered from head-to-foot in costume? "No, I didn't realise that, and I was slightly embarrassed about it, but somehow I accepted the part.

"I was completely engulfed in this costume when we came to do it, with the black-and-white striped body, black eye covers over my eyes like a butterfly's eyes, antenna, and then wings that were rather sort of regal in a way. And so it turned out to be kind of fun, but it wasn't the kind of big break I thought I'd been looking for as the rather swashbuckling Captain. I remember having to go to the canteen and having to be very careful with my wings not getting stuck in the lift!

"That was, I think, five out of the six episodes in that story chunk with the Zarbi, the giant ants. It was a strange time all those years ago. We rehearsed it in a London Transport hall in Wood Lane, near the Television Centre, and then did the actual recordings down at what were then called the BBC Riverside Studios in Hammersmith, which is now the Riverside Theatre.

"Strange to think that all those years ago I was in *Doctor Who* and being flown in on a wire on one occasion – I can hardly believe it now." He suddenly switches to the voice of Captain Hilio, recalled with astonishing ease after all these years – "Welcome Doctor. Welcome to my planet!" Then he suddenly reverts to normal. "We had to speak in a very high voice. For some reason butterflies speak in high voices!"

How long had it taken to work out the alien way in which the Menoptra moved and spoke? "Well, I can't remember in detail. I know one of the female Menoptra (Roslyn de Winter) was in charge of our movements, but I don't think she thought I was particularly good. She kept asking me to stay behind for extra Menoptra practice. We had to hold our hands in the air, with our little black gloves that were curved more like insects arms and legs. I think we practiced for a few days.

"Each episode was about twenty-five minutes long, and we did six episodes over six weeks, so I suppose it was one a week."

INVASION

It was ten years before Martin's next appearance in the series, in *Invasion of the Dinosaurs*. How much had the production of the programme, and of television itself, altered in that time? "Obviously in those ten years television had developed, colour had come in, and certain special effects had become possible such as Colour Separation Overlay – all that was more sophisticated. You could certainly do more things on camera, whereas with the old *Doctor Who* it was really done as a run, more like the theatre where you rehearse for a week, and then you did it from scene to scene with almost no editing. The thing was half theatrical and, of course, this made for pretty hit-and-miss lighting effects. Television has always been a slightly bastardised medium, where it's half taking influences from the film world with the grammar of shooting, but also from television, ie making a rehearsed happening. Of course now television has been developed where you can make films for television, and you pay attention to the lighting in the way you would if you making a movie. But talking about *Invasion of the Dinosaurs*, in some ways it was more sophisticated. I seem to remember one or two rather good special effects, one of which I was involved with in my part as sidekick to the mad scientist, Professor Whitaker.

"Perhaps you could argue that in the old days you had to use your imagination much more to perceive a planet, a way of life that was so ridiculous, and yet so kind of basic that it allowed your imagination to spin off. With *Dinosaurs* it seemed to me you got dreadful dinosaurs that were quite obviously models that were not good. We had already had Ray Harryhausen's models in the *Sinbad* films which were superb – *Jason and the Argonauts* and that sort of thing. Marvellous animation. But I think our dinosaurs were strapped by a very low budget so they just looked immovable. Nothing moved at the right time. It would have been much better never to have seen the dinosaurs, and then our imaginations would have created perfect dinosaurs in our minds. In that respect it was more technically accomplished in the shooting, colour, and so on, but perhaps not giving quite such a free range to the imagination as some of the earlier, more basic, ideas.

"I can remember the character I played was called Mr Butler, but I think I was just called Butler which always worried me because it looked like I was a butler. Since then I had become quite a well-known actor, and it suddenly it seemed in the *Radio Times* credits that I was just a butler! I seem to remember thinking I ought to have a christian name, but I don't think they ever gave me one.

"Actually I did that one for my children because they were at the age where they were just starting to enjoy *Doctor Who*, and they'd say 'You were once in *Doctor Who*, weren't you Dad?', but I hadn't been asked again. Then suddenly I was asked, even though it wasn't a very exciting rôle, and I thought I had to be in *Doctor Who* for them.. That's why I took the part."

MILITARISTIC

And did it feel like a different programme to the first one he'd first appeared in? "Quite different! It seemed to be very military-based in style, with a military connection. Of course, Jon Pertwee was the Doctor then. It struck me as curious that this should be so entertaining for quite young kids, and it seemed to me from the *Doctor Who*'s I'd seen that it would have been alright if there had been one episode where you'd got the military, but it seemed that it went through a period where it was always commando soldier based. It just seemed a bit lacking in imagination."

How had Martin found the actual plot, which with the idea of renewing the planet, was very ecologically based? "In a way, that's something you can't find fault with, and it's one of the classic ideas of drama through all time – to call back yesterday. To quote Shakespeare: 'I wasted time, and now doth Time waste me.' In other words the idea of 'The Second Chance' to look back on your life or your period of time, and see whether you can learn by your mistakes and yet start again. Having said that, how well was it done? I have to say I don't remember the details of the story well enough to really comment on that, except to say that it seemed to be very military based, and the actual dinosaurs less than convincing. I never saw it for some reason, at least not all of it, though I have vivid memories of the dinosaurs."

Coincidentally, it was another ten years before Martin appeared in *Doctor Who* again. "I had been asked several times over the years, and in general I had passed on ➤

Jarvis felt that *Vengeance on Varos* offered a relevant satire on the world we live in.
Photo © BBC Video

scripts that had come from *Doctor Who*, but the particular one I accepted was called *Vengeance on Varos*. It was written by Philip Martin, who was an old friend of mine from drama school days, and I thought it was a particularly good script. This was a story about a society that lives in a horrific way where it is deeply violent; a dog eat dog world, and it lives its life politically in public on television. Everything happens on television: elections, the political life of the country, punishment; everything is on television. As such it seemed to me to be a clever and relevant satire on the world in which we live. Our lives happen on television more and more. You can't be a good President of America unless you have a good television persona, unless you persuade the television audience of your charismatic qualities. It's better to be seen more like a film star than to be a brilliant politician but have no attractive public persona. We see it in our own political life. And so, therefore, that was very interesting, and I thought that Philip made a very good script about that.

Jarvis enjoyed working with Nabil Shaban as Sil. Photo © BBC Video

CONSCIENCE

"I thought that my character, the Governor, was interesting because this was a man of conscience in a world that was swamping him, rather like Brutus in *Julius Ceasar* perhaps. It was a fascinating character to enact, to inhabit the difficulties of a man like that. Is he weak or is he strong? You can look at it from two ways. Is he weak because he is oppressed, or is he strong because he is trying to find a way to build something better for the future? This is a classic theme again. I was very sorry indeed to find that this was disapproved of by some of the National Viewers and Listeners' Association as being too violent. The point was it was trying to talk about violence in society – mental and physical violence – which I think are extremely important subjects to tackle."

What was his overall view of appearing in *Varos*? "It was well directed by Ron Jones, and it was a pleasure to be working with some old friends of mine; Colin Baker, who played Laertes to my Hamlet, and Nabil Shaban. It was good that he made a breakthrough in that himself, as a disabled actor working completely outside the disabled world of the Grey Eye Company that he co-founded. That was splendid for him, and the success he had prompted Philip to write another *Doctor Who* script for him as Sil.

"I was very proud to be part of that, to play the Governor. That was a world that was perfectly created, it seemed to me, that had a combination of good shooting and a certain story-telling and imaginative quality that all came together. It wasn't too much because it didn't have any dinosaurs, but you could imagine the harsh world in which this ghastly situation occured; the torturings on television, the sufferings of the people. Hangings. Killings. Mindless, vicious violence that is corrosive to any society, and taking you like all good stories, whether they're fairy stories or drama, through to a conclusion where you could possibly find some hope for the future. I think that is extremely important for drama for children, and I'm sorry that this was regarded as unfairly violent. Why should that be unfairly violent when children can see all kinds of things that are not morally or soundly based. I hope that this will be shown again on television in a more enlightened climate."

In *Invasion of the Dinosaurs*, Jarvis was Professor Whitaker's (Peter Miles) associate, Butler, seen here with Mike Yates (Richard Franklin). Photo © BBC

DOCTORS IN MIND

Having been in the rare position of having worked with three of the Doctors, does he have any particular memories of each of them? "Actually I've worked with more than three, but not all in *Doctor Who*. I worked with Patrick Troughton in a serialisation of *Little Women*. He was a very nice, shy, retiring sort of character until you got to know him. Very amusing, as well as being a fine, very versatile actor. Jon I remember with great pleasure. I remember a little boy coming to be shown the studio, and seeing his favourite Doctor Who standing there in his swanky jacket, and the little boy rushing over to him and saying 'There's Doctor Who', grabbing him by the nose and really inflicting pain on Jon. Hartnell I remember because I was a very young actor and he was a distinguished elderly actor. I can remember him saying 'Come along now, boy' and being very strict." For this Martin adopted a voice wonderfully reminiscent of the First Doctor, again exhibiting his talent for mimicry. "A bit like a grandpa figure, so we didn't have any kind of a friendly relationship. Tom Baker I've worked with many times on voice overs, a very engaging chap who likes a long conversation. I wrote a play called *Bright Boy* in which Colin Baker and I played the two leads, as well as many other occasions where we've worked together. It's always a pleasure to work with Colin. A highly intelligent man, very amusing, very wry sense of humour which I thought he brought well to his Doctor Who."

Feeling it time to draw the interview to a close, mainly due to the fact that Martin was due on stage in forty minutes, I brought up the subject of a return to the series, if there was a series to return to.

"You always consider things because it's always to do with the script. At first you accept jobs for various reasons. As I said I was a very young actor and it was another job. Then I accepted the second one because my children were very keen that I should be involved in *Doctor Who* so obviously I had to. *Vengeance on Varos* presented an interesting character in an interesting script. There's no reason why I wouldn't consider another one. People have often told me that I was at one time 'hotly tipped' to be one of the Doctor Whos, but I hadn't actually heard this myself." However he emphasised that he would never take the main rôle, having observed the difficulty some of the previous incumbents had shedding the image.

We could have continued for hours, but an audience beckoned and we were both due elsewhere. Before meeting him many people had told me what a charming, down to earth man Martin Jarvis is. As I left I certainly had no qualms about that.

Stephen Yardley climbed a rocket with Sarah (Elisabeth Sladen) in *Genesis of the Daleks.* Photo © BBC Video

From Skaro in 1975 to Varos in 1985, Stephen Yardley appeared in two of *Doctor Who*'s most allegorical stories: *Genesis of the Daleks* and *Vengeance on Varos.*

Stephen Yardley has benefited enormously from the current resurge in interest in vintage *Doctor Who*. Not only has the video release and television reshowing of *Genesis of the Daleks* meant he could once again be seen roaming the wastelands of Skaro wrapped in hessian, but *Vengeance on Varos* has also seen the light of day through a video release. Consequently, with both stories so fresh in everyone's minds, it was with great astonishment that Stephen realised how long it had been since *Genesis* was recorded.

"I remember it very clearly, all that. The director (David Maloney) was ever such a nice chap. I played Sevrin, who was a mutant who lived on a distant planet and was covered in sack, ashes, and enormous make-up with boils. I looked really disgusting. We were doing a sequence climbing this rocket – I think I rescued the Doctor's girl. Anyway, I got to the top of this rocket and I turned around and said to the camera 'My name's Sevrin, fly me!' I don't think the director was very pleased with that! I did that, and then during the lunch break I went into casting and asked them if they'd got a job. They thought I was a tramp that had walked off the street. I said, 'Look, I've been out of work for fourteen years, I wonder if I could have a job please?' and they said 'Get out!'"

CAST AND CREW

Quite understandably after all this time, details of the story were hazy in Stephen's mind, so *Vengeance on Varos* became the mainstay of conversation. "That was Jason Connery's first performance on the TV. It was also the first TV performance for Owen Teale, a nice actor who is at the RSC now. Ron Jones (the director) I knew because I had done a series with him when he was a floor manager. The producer (John Nathan-Turner) loved wearing those brightly flowered Hawaiian shirts. I don't think he thought it was very funny. Even that wonderful actor who was playing Sil, Nabil Shaban, had one of these shirts on."

Whereas in *Genesis* Stephen had played a very central rôle, in *Varos* he was used to portray the feelings of the typical Varosian on the street, which meant that he and his screen partner Etta (played by Sheila Reid) never actually intermingled with any of the other characters. "Sheila Reid was great fun. We were a sort of married couple, and we spent most of our time in this cell. We were a sort of comedy relief really. But we did see a lot of the other cast during filming. We knew all what was going on in the other bits because you rehearse it in the same room, and you read the script so you were aware of the whole plot. All ours was done in one block, and we did it mostly in one day, in one set. We shot it in the BBC's Television Centre and were in and out really."

The story itself was an analogy on the evils of television civilisation having gone several steps too far. The response was mixed; some saw it as a telling insight into a dangerous area, while others saw no further than the disturbing violence portrayed and attacked it accordingly. Had Stephen considered this himself while realising the rôle? "Certainly not while doing *Doctor Who*. I'd always thought of it as a lot of children's fun and not to be taken seriously, and certainly not to make any huge moral points. It may well have been, but I just treated it as a lot of fun really. Most actors did. I'm sure there were parallels there which you could take if you wanted to, and certainly that storyline of people watching television until they die and people telling them what to do over the TV was quite relevant. Some people are very television bound. We did talk about that. With *Genesis* there was all that about Nazism which I didn't really consider. You can read almost anything into anything if you try. Sometimes it's just more apparent than others."

Sil was one very popular element of *Vengeance on Varos*. How did Stephen respond to this revolting creation? "He was wonderful. Nabil is a charming chap, and a very good actor. I haven't seen him for years but he's working, he's about. I just haven't bumped into him."

Having been involved in several series, the most recent and notable being *Howards' Way*, would Stephen consider a long term rôle in *Doctor Who*, should it return?

"I had heard it had been bought by some independent company, whether that is true or not I don't know. I would certainly consider it, of course it would depend on the scripts and the part. I'd have to read it and analyse it, and look at it from a career point of view. But I like doing series; I've done seven or eight. I enjoy them. It would be a nice change perhaps to play a good guy. The two I've played in *Who* were quite soft I think. They weren't quite villains, but they weren't all good either. If you play villains it's a very positive thing. They tend to remember you doing villains, but good parts tend to be rather boring and they seem to forget those. You play a villain and they say 'Good God, you were nasty.' I've done an equal amount of each, so I'm not typecast."

Anthony Townsend

THE MISSING STORIES

Attack from the Mind

In 1985 *Doctor Who* survived an imposed production hiatus only to be fraught with problems of a different kind during production of Season Twenty-Three. One of the casualties of *The Trial of a Time Lord* season was David Halliwell's *Attack from the Mind.* Richard Bignell presents another in-depth examination of a *Doctor Who* story that never was . . .

EPISODE ONE

The Valeyard announces, much to the Doctor's chagrin, that the next piece of evidence will come from the accused's future time stream; ably demonstrating that his meddling will continue if something isn't done. The Doctor protests but the Inquisitor allows the evidence to proceed.

Inside the TARDIS workshop, the Doctor is absorbed in his hobby – clocks. He is busy tinkering with some alien timepiece when Melanie enters bringing the Doctor a snack of raw carrot. The Doctor, unimpressed, refuses and goes back to work, infuriating Mel who stomps back to the console room.

Suddenly the TARDIS starts to disappear and Mel and the Doctor find themselves standing in a flower-filled meadow. Ethereal music fills the air whilst beautiful white-clad men and women dance about in the distance. Mel is delighted with the peaceful panorama and queries where they could be. The Doctor replies by telling her that they're still in the TARDIS; what they're experiencing is some kind of projection.

Just as suddenly as it appeared, the idyllic background vanishes and the pair find themselves back in the console room. Checking the instruments, the Doctor identifies the planet that the projection has come from and much against his own wishes but urged on by Mel, he agrees to land the TARDIS.

Stepping out onto the planet, the travellers look around and slowly their orchard surroundings fade away to reveal that they are actually standing in a dank, dimly lit underground vault. The Doctor concludes that the planet surroundings were designed as a lure. As they start off down a passage, they hear a faint sound.

Further down the passage are three large rodent-like creatures. On their heads are various pieces of equipment. One has a large boring device with which he's cutting a tunnel whilst the other two have lighting rigs. At first, the creatures (Drid, Brud and Krod) elect to ignore the Doctor and Mel believing them not to be real. However, deciding to give them the benefit of the doubt they begin to answer the questions put to them.

They are on the planet Fred – which stands for Free Equal Democracy, the social system of their world. The mirages they've experienced are side effects from a massive war centuries previous. Deciding that they don't like their surroundings, the Doctor and Mel are about to leave when the Doctor realises that the creatures must be used to having mirages projected at them as well.

The creatures pull guns on the travellers and force them to climb into long, low tubular vehicles. Followed by Brud in a third tube they are transported towards the Fred base for execution. As the subterpedes disappear, two female Freds appear, one with an oven on her head, the other with a washing machine. Drid and Krod are intrigued.

The Doctor and Mel arrive at the Freds' underground base and are met by three more of the creatures: Srud, the squad foreman, Gred and Prad, both of whom have gun attachments on their heads. Srud orders them to be chained up.

Back in the tunnel, Krod and Drid are besotted by the females' grotesque beauty as they perform a writhing dance. Brud suggests that they join them in the hope that the mirage will disappear leaving them to get on with their work.

Gred and Prad approach the manacled Doctor and Mel. They've been elected to be the executioners and as such have removed the guns from their heads to reveal large pairs of pincers. The Doctor asks how they are to be killed only to be told that they are about to have their heads snipped off. The two creatures lower their pincers around the Doctor and Mel.

In the passageway, Drid and Krod stop dancing and the female Freds vanish.

As the pincers close, the travellers rapidly shrink down to a few inches in height. The executioners snap shut on nothing. As they run through the Freds' legs, a tiny door opens in the wall. The Doctor dashes through but Mel is snatched up by Srud's giant hand and put into a glass jar.

As the Doctor regains his normal size, he finds himself in a dazzling chamber full of light. Seated on thrones are two beautiful fur-covered lemur-like creatures – one male, one female. The queen welcomes the Doctor to their planet, a planet they call Penelope – an acronym for Penultimate Elegance Order and Poise.

The Freds draw sticks to see who gets to kill Mel. Gred pulls the shortest and decides to pull her arms, legs and head off. As he pulls Mel from the jar, she sinks her teeth into one of his fingers. In surprise and pain, he drops her onto the floor.

The King and Queen explain that though the Penelopeans longed for perfection, they realised that they could never physically achieve it. However, by using their potent imaginations they could conceive it within their own heads. They therefore had developed a technology enabling them to disappear physically from the planet to exist in perfection within their own imaginations. Should they wish to return to their physical existence, they could achieve it by using special re-entry points along the vault walls. These points, the king explains, are controlled by various centres within the planet. Activation of a centre would cause a whole group of Penelopeans to return. To protect themselves they had developed a 'supra-imagination' with which they could effect outside beings, causing them to hallucinate. The Doctor is curious to know about the Freds and is told that they are nothing more than a squalid and murderous race. They have been endeavouring to discover the whereabouts of the control centres. By destroying them, they would make sure that the Penelopeans could never return to a physical existence. It's been by using the power of their 'supra-imagination' that they've been able to deal with the Freds excavations for so long. However, by chance they've stumbled across the Royal control centre and even at that moment, they are boring towards it through the wall.

Prad scoops up the mini-Mel and hands her to Gred. Gred takes hold of one of her arms and starts to pull. Mel screams . . .

EPISODE TWO

Suddenly Mel explodes back to her normal size with such force that Gred flies backwards. She disappears . . .

. . . To reappear by the Doctor's side. The Doctor questions why the Penelopeans don't just return to physical existence and fight the Freds. They respond by explaining that they are a totally peaceful race, unskilled in the arts of war. That is why they had to summon the Doctor to them. They need his help. The Doctor agrees and asks to be directed back to the TARDIS.

In the passage, Drid is drilling ever closer to the Royal control room with Krod and Brud on guard at the bore entrance. The TARDIS materialises and the Doctor and Mel step out. Convincing the guards that they are only illusions, they pull out a pair of laser guns. Brud advances on Mel who fires in panic, killing him. Krod drops his weapon and shouts a warning to Drid not to come out. The Doctor orders him into the TARDIS.

The Doctor plans to take Krod back 200 years so as to allow the Penelopeans a chance to develop a protection against the Freds. As he puts his hands on the console, he vanishes to reappear in the passage next to Drid. Pulling his gun, Drid forces the Doctor to wear the head-boring equipment and start tunnelling.

Krod meanwhile orders Mel to take the TARDIS back in time so that he can locate the entrance to the Royal control centre. Mel bluffs him into believing that she's moved the ship and when Krod steps outside, he sees Srud and Prad arriving. Each party is confused, believing the other to be an illusion. Taking her chance, Mel escapes in a subterpede hotly pursued by Prad.

During the chase she speeds off down a seemingly dead end tunnel. Just as she's about to crash, the wall slides away and she, followed by Prad, comes to a halt in the Royal re-entry control centre. Prad is overjoyed and starts manipulating the control mechanism. Mel tries to fight him off but is knocked unconscious. A triumphant Prad finally disables the system which vanishes to reveal an ordinary blank vault – another illusion. Angrily, Prad turns on Mel.

The Doctor bores through the last of the wall and into the real control chamber. As Drid comes in behind, the Doctor takes him by surprise and seizes the gun from him. Drid hurls himself at the Doctor who shoots him dead.

In the vault, Prad fires his gun, killing Mel. Picking up her body he bundles it into a subterpede.

Drid's dead body slams into the Doctor and forces him back against the re-entry mechanism. The system begins to activate. The King, Queen and various courtiers materialise. The Doctor apologises for his failure but the royals are very forgiving, thanking him for what he's tried to achieve. Krod emerges from the tunnel and the King, pulling a sonic laser from his robes, shoots him dead. The Doctor is shocked. The King reveals that the Penelopeans are really a highly aggressive species, even towards their own kind. Therefore the only way they could live in peace was to retreat into their own imaginations. Over the course of time, boredom had set in and using the power of their "supra-imagination", they had located Fred, a planet populated by dense plumbing rodents. They had decided to have some fun.

Mel is thrown into a grave along with the bodies of Gred and Brud. Srud and Prad begin shovelling earth back into the hole, covering the three corpses.

The Doctor demands to know where his companion is. Suddenly, Mel, Srud and Prad appear by the Doctor's side, no worse for their experience. The Freds explain that they were always a quiet and peaceful race. Then weird illusions began to happen resulting in the death of millions. Eventually, they worked out the source of their affliction and had come to the planet in order to end it. The Doctor apologies to the Freds – obviously he's been fighting for the wrong side. The King and Queen imagine away their guns and head-tools and transport them into a cell whilst they think of a imaginative way to dispatch them.

In the prison, the Doctor begins to search for a door but the walls are completely smooth. Suddenly the wall slides up and the royal entourage enters, all carrying sonic lasers. Their fate has been decided. Slowly the prisoners start turning to wax and as they transform, the Queen tells them that their feelings will remain so that they can still suffer the maximum amount of pain. The effect creeps up their bodies until they are totally waxen. At the King's command, heaters are positioned around the prisoners and turned on. Rivulets of wax begin to run down their faces when Mel suddenly turns back to flesh and blood again. Taking the Penelopeans by surprise, she grabs the Queen's weapon and calls to the others to come back to life. Whatever they can imagine – she can unimagine. The Doctor elects to take the Queen with them as cover but the King informs him that she is expendable. A massive row starts between the Penelopeans and in the melée, the Doctor and his companions escape.

In the passageway, Srud calls for reinforcements.

The battle between the royals has become bloody, the King's supporters firing at the Queen's supporters. In the barrage of shooting, the King and his group are killed, leaving the Queen triumphant. They pursue the escaped prisoners.

Hurtling down a passageway, the Doctor's group are brought to a sudden stop as the Queen's party advances on them. Behind them, at the other end of the tunnel, several subterpedes appear, packed with the relief Freds. Srud and Prad join their own as weapons are handed out. The Doctor desperately tries to call a truce but the two sides refuse to listen. Now all they want is the Doctor out of their way. The Doctor grabs Mel, pulls her into the TARDIS and dematerialises as the Freds and the Penelopeans begin to mercilessly slaughter each other.

In the court room, the Valeyard recounts how untold numbers will perish in the battle. How the High Council themselves will have to intervene to restore order by forever sealing the Penelopeans within their own imaginations whilst handing the planet over to the Freds to colonise. But once again they will be outraged that due to the Doctor's meddling, they will be forced to set things straight.

As the Doctor stands looking shocked and worried, the screen plays out the carnage. The Inquisitor reminds him that if the Valeyard's accusations are borne out, the only penalty can be death.

BACKGROUND

David Halliwell was initially contacted by *Doctor Who*'s script editor Eric Saward early in July 1985. He was subsequently invited by him to attend a meeting of prospective writers for Season Twenty-Five at the conference room in the BBC's Threshold House on Tuesday 9th July.

At the conference, apart from Saward, Halliwell and producer John Nathan-Turner were Robert Holmes, Philip Martin and Jack Trevor Story. Each writer was given character outlines of Melanie, The Valeyard and The Inquisitor which had been completed and typed up the previous Friday. At the outset of the meeting the ►

writers were told that the season would feature a trial consisting of fourteen episodes in the format 4–4–6 with Holmes and Martin writing the two four-part stories and the final six-parter to be split between three writers – Halliwell taking Episodes Nine and Ten; Story taking Episodes Eleven and Twelve and Holmes, Episodes Thirteen and Fourteen. The desired effect being something akin to Dickens' *A Christmas Carol* by presenting the evidence in three stages – past, present and future.

Following the condemnation of Season Twenty-Two by BBC1 Controller Michael Grade and Head of Drama Series and Serials Jonathan Powell, everyone was told that the violence had to go; the new season had to be much more "jolly" in it's approach. Saward advised the writers however to script what they wanted initially as ideas could always be discussed and altered at a later date.

CHARACTER

Story structure and characterisation was also emphasised. The Doctor was not to be portrayed as a superman, he being just as likely to get things wrong as right. The character was not to rely on gadgets to get out of situations. Mel was to be portrayed as a character in her own right by breaking her away from the Doctor in a strong subplot. Cliff-hangers were all important and writers were asked to begin developing them twenty minutes into the episode. They also needed to be aware of practical limitations whilst scripting. If sets were required, then they had to be fully used and model work, if needed, was to be sparingly requested. Nothing was to be shown which children could imitate to their detriment and swearing was to be avoided by characters at all times.

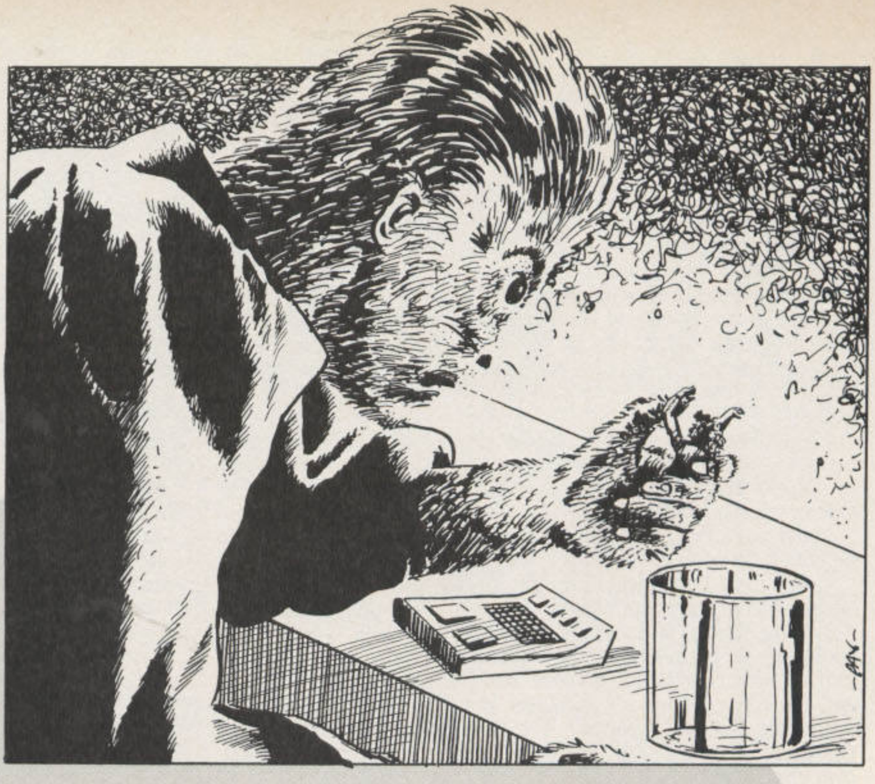
In conclusion, they were reminded that Saward was always available either at the office or at home. If they had any fears that what they wanted to do had been done before – they only had to telephone.

Saward's writers meeting had also made it clear that David Halliwell's and Jack Trevor Story's episodes were to be linked, both utilising the same sets. As a result of this, sometime shortly after the initial meeting, Story travelled from Milton Keynes to meet Halliwell at his home in Oxfordshire and discuss how the link might best be achieved.

Sadly, Story died in 1991 and no information is available about the episodes he wrote. However, he did lend Halliwell a book on Ernest Hemmingway which still resides on his bookshelf, although what bearing this had on how he saw the adventure progressing is unknown.

Halliwell competed the first draft of his story and submitted it, untitled, to the production office in late July. By the time he'd begun the second draft on August 14th, Saward had assigned the working title of *Attack from the Mind* to the adventure, reflecting the Penelopeans mental powers. The writing of the second draft was completed on 22nd August.

The initial drafts of *Attack* differ little from that outlined in the synopsis (taken from the third draft). In the first episode, a third female Fred, Sroda appears and the scene involving them enticing Drid and Krod is much more drawn out. In the second episode, when the King and Queen are trying to decide how best to kill the Doctor, Mel and the two Freds, the Chamberlain suggests that the prisoners are tied to a frame and force-fed until they literally burst. He recommends that Mel, as a health food fanatic, should be crammed full of vegetables whilst the Doctor should be fed raw meat, preferably the chopped up Srud and Prad. By the next draft this was shortened to the Chamberlain simply asking if he could make a suggestion.



REFINEMENT

The third draf was completed during the first week of September and received by the production office on Wednesday 11th. Saward then made arrangements to meet with Halliwell on Tuesday 17th to discuss the story face-to-face and iron out any problems.

At the meeting, Saward requested that the name 'Fred' dropped from the script preferring 'Trike' to be adopted instead for both the rodent creatures and their planet. They needed to seem as much tougher creatures and to pose more of an immediate menace to the Doctor. It was suggested that a sub-plot be developed with two different kinds of Freds. One hard and militaristic with a Hitleresque leader determined to root out the Penelopeans; the other more thoughtful, reasoning that the Penelopean powers could be harnessed for more productive purposes. For Episode Two, the Freds would come together and co-operate, the 'hard' faction providing the organisation, the 'soft'; imagination and foresight with Mel being drawn into this sub-plot for most of the story.

Saward also asked that two other elements about the Freds be changed too. Halliwell had written the early drafts with the creatures speaking in a pronounced East-End accent.

Krod: Now yer for the chop
Brud: 'O's gonna do it?
Krod: 'Av ter draw lots a usual.
Drid's exempt 'cos 'e's borin'.
Brud: Yare

Whilst Saward was keen for the Freds to use rougher language than the Penelopeans, he was unhappy with the East-End accent and asked for it to be dropped. He also asked Halliwell to remove the female Freds and the head-mounted mining devices (as well as the lights, ovens,and washing machines!) feeling that the whole Fred operation should be more hi-tech. However he was requested to avoid using explosives due to the problems of pyrotechnic and fire control within the studio. The subterpedes would remain but utilising the same 'golf-buggy' vehicles constructed for *Vengeance on Varos* the previous season.

Several scenes also merited special consideration. Saward felt that the initial TARDIS sequence required revision, being over-padded in it's original form. He suggested removing the Doctor's hobby and toning down Mel's obsession with health food whilst altering the characters' reactions to the subsequent mirage.

The execution scene from Episode One also necessitated changes. No doubt in order to save studio time and effort, Saward requested that the shrinking of Mel and the Doctor be rewritten as well as motivation being given to the Freds for wanting their elimination in the first place.

It was also pointed out to Halliwell that two changes needed to be made to the Doctor's character as presented in the script. Halliwell initially had the Doctor using a gun as well as being willing the use the TARDIS to change history – both of which went against the established character's outline. The use of the melodic lasers was also to be dropped as it was too close to an element being used in Philip Martin's story.

At the conclusion of the meeting, Halliwell was reminded to stick to the suggested ending – that of the Penelopeans being reduced to ordinary beings while the Freds become dominant. This was requested so that Jack Trevor Story had a definite point to begin his episodes from. It was suggested that he concentrate only on the first episode, the second to be dealt with at a later date.

Taking all the comments on his script into consideration, Halliwell began the fourth draft of his story nine days later on September 26th, completing it twenty-four hours later. A final fifth draft of the first episode was completed and typed up the following week and was received by the production office on Monday 7th October. The changes from the third draft were dramatic.

EPISODE ONE (FIFTH DRAFT)

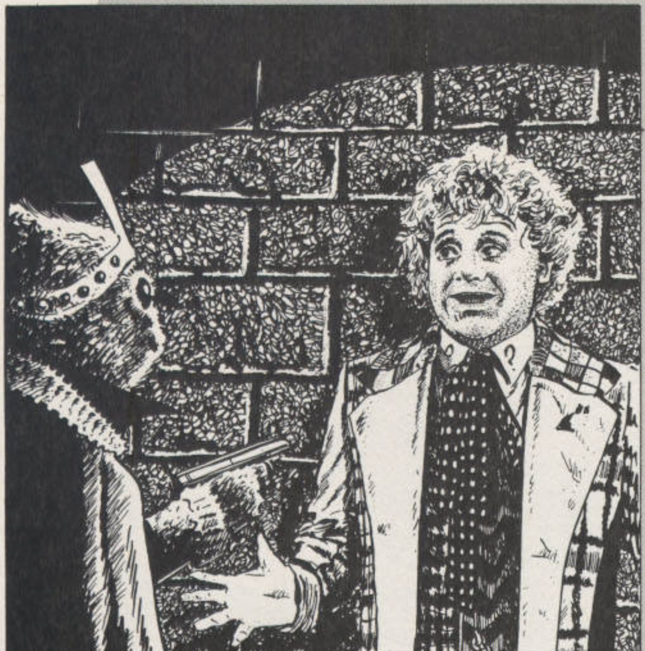
Note: Virtually all sequences featuring the King and Queen follow those featured in the third draft.

The Valeyard announces that the next evidence will come from the Doctor's future time-stream.

In the TARDIS, Mel is standing in the console room when the ship suddenly starts to vanish. Although the new surroundings are idyllic Mel is frightened but the Doctor, who has also appeared, is intrigued. The mirage vanishes and the Doctor checking the console, identifies the planet of origin.

Landing on the planet, the peaceful surroundings quickly disappear to reveal an underground vault. A vehicle enters the passageway carrying two rodent-like creatures dressed in drab but meticulously neat military uniforms. Realising they're not mirages, the creatures; Trikes, disembark and take out their weapons, forcing the Doctor and Mel to climb into a subterpede.

In another part of the tunnel system, three Trike miners, Drid, Gred and Prad are eating their lunch watched over by a Trike soldier. They complain bitterly about their lousy food and the rationing imposed by their chief.



The Trike Headquarters is a brightly-lit, electronic complex. Commissioner Vrid enters requesting that Supreme Commander Srud lifts the unjust martial law he's imposed. Srud refuses.

At the drilling rig, the miners are still eating when Prad sees something which horrifies him – a private illusionary nightmare. The others watch as Prad rolls around on the floor terrified. The illusion passes and they are all commanded back to work.

Vrid and Srud are arguing. The Trikes should try and communicate with the enemy the Commissioner insists but Srud refuses to agree. They must be eliminated. Vrid leaves and Srud orders that he be followed. The Doctor and Mel are brought in and the Commander orders that they be tortured.

In the passage, Vrid is attacked by two Trikes, but they are not Srud's men. Zred and Trod are escapees, hungry escapees who don't mind eating their own. Vrid explains that he's the Trike Commissioner, someone who's now willing to lead them against Srud's tyranny. Zred and Trod agree to support him.

The Doctor and Mel are strapped to angled tables, wires attached to their bodies. Krod and Brud demand that they tell the truth about why they're on Trike. When they don't believe their answers, the power is increased and the Doctor and Mel scream in pain. When the level reaches five hundred agons, the machine is switched off – no-one can lie through so much pain. The travellers are taken to a cell. Krod reports to Srud who orders their execution.

In the prison, the Doctor vanishes through the wall the find himself in the Penelopean throne room. Brud opens the cell door and is confused by the Doctor's absence. Mel takes her chance and escapes in a subterpede.

The miners are working on the drilling rig when suddenly a massive rock-fall occurs. Realising that it's another illusion, they continue working and the avalanche vanishes. The rig breaks through the wall as Mel's subterpede appears. Recognising her as one of the escaped prisoners, she is recaptured. Vrid and his cohorts rush into the passage and a violent struggle ensues. The miners and guards are overpowered and the rig destroyed. Mel is a prisoner once again.

In front of a second drilling rig, a huge worm appears and wraps it's jaws around the machine. The miners press on and the worm vanishes.

At the escapees camp, Mel is trussed to a spit and place over a fire. If she doesn't admit she's a Penelopean agent, she'll be roasted alive. Krod and Brud arrive and surprising the rebels, recapture Vrid and Mel and transport them to the Trike base.

The King and Queen have been explaining their situation to the Doctor. Agreeing to help, he decides that the best solution to their problem is to place a protective force field around the Royal control centre.

Srud is delighted at the capture of Mel and Vrid. He commands that they be immediately executed. As no fresh meat has been available at headquarters for over a month, they are to be cooked. They are taken to the kitchen where two large ovens stand. Vrid is thrown in one, Mel in the other. The order is given for the ovens to be turned on. As the insides begin to glow red hot, Mel screams . . .

CANCELLATION

Despite the changes and the vast improvement made dramatically in the story, Saward and Nathan-Turner felt that after three months of work, it still wasn't shaping into the type of adventure they'd hoped for. On 18th October, two weeks after receiving the final draft, Saward wrote back to Halliwell:

> *Dear David,*
>
> *I'm sorry to say that both John and I find your script unacceptable for the show. This doesn't mean it is bad, simply that it lacks the sort of energy and humour we are currently looking for.*
>
> *Although you have worked hard, and the re-writes have improved your story, we think that to continue to ask for further work would only lead to frustration on your part without providing us with the sort of material we are seeking.*
>
> *Again, I am sorry that things haven't worked.*

This was followed several days later by a letter from the BBC's Contract Copyright Department to Halliwell's agent, officially confirming the cancellation of *Attack from the Mind.*

Initially Christopher Bidmead was approached to fill the slot, but after a short time he withdrew his submission entitled *The Last Adventure.* Time was now very short and in desperation, Saward had no-one else to turn to except Pip and Jane Baker who had just returned from a holiday in Spain. On his suggestion, they submitted a thriller in space entitled *The Vervoids.* Due to the time restriction, the Bakers were asked to write an episode per week and deliver it to Television Centre on the Sunday. The script would be read the following day and the writers telephoned with a message to proceed with the next part.

However, *Attack from the Mind* and *The Last Adventure* weren't the only stories commissioned to introduce Mel. *Sapphire and Steel* creator P.J.Hammond was also asked by Saward to come up with an idea. The single episode that Hammond submitted was entitled *Paradise Five . . .*

SIX-PART SATISFACTION?

Like presumably many other readers I was pleased to see the good news from BBC Video. The drop in price for six-part stories, the fact that six-parters are being released at all, is very, very welcome. But they're still using the double-tape format! This practice is wasteful. The amount of plastic used in a video cassette may be small but these tapes are produced in their tens of thousands, and on a practical note they take up twice as much shelf space!

Paul White,
Isleworth,
Middlesex

A QUALITY APEX

So far, 1993 is proving a most enjoyable year for *Doctor Who*. It started shakily with the dismal *Terminus*, but soon picked up with *Enlight-enment*, one of Davison's best. It stayed in this vein of quality with the extraordinary *The Dæmons* and the vastly underrated *Image of the Fendahl*.

Now we have *Silver Nemesis* and *Terror of the Autons*: quite possibly the two best stories from their respective eras. In the former, Kevin Clarke's brilliant and fast-moving script combines with Chris Clough's atmospheric direction and expert location work; and both highlight the wonderful performances of Fiona Walker, Anton Diffring etc. Sylvester McCoy and Sophie Aldred are also on top form. Eric Luskin's documentary was a fascinating accompaniment to this story.

With these releases, one might think that the year for *Who* fans has reached its quality apex. However, with *The Chase*, *The Silurians*, *Vengeance on Varos* and Tom Baker's finest story, *The Keeper of Traken* still to come it looks like the anniversary year is set to go with a real bang! Roll on November!

C.Tebbit,
Danbury,
Essex

CAVES CONFESSION

Having read another moaning letter about the repeats on BBC2, I finally had to write in their defence. I will stand up and confess – yes, I enjoyed *Genesis of the Daleks* and *The Caves of Androzani*, as well as all the other stories shown. What is it with all these people who do nothing but whinge at anything the BBC does these days concerning the Doctor? As fans, we should be grateful that they have admitted the programme exists and given us a run of excellent stories. So what if two of those stories are already released on video? Do these whiners only watch things on video? Some of us like to watch *Doctor Who* anytime it's shown, regardless of how recently we last saw that particular story and there are other people out there who won't have bought the video but enjoy watching the programme.

I hope the BBC ignores these moaners and runs its promised Monster Season this autumn.

Steve Woolfall,
Pensby,
Wirral

We hope so too, but as yet we've had no firm confirmation of the repeat season Alan Yentob hinted at on BBC1's Good Morning with Ann and Nick. *Fingers crossed!*

Perhaps I'm unique amongst *Doctor Who* fans in not possessing either a video recorder or a satellite dish. Perhaps I'm also unique in having enjoyed watching *Genesis of the Daleks* and *The Caves of Androzani*, but I did. I missed *Caves* first time round due to being at boarding school so I wanted to know whether it was worth all the fuss.

Now I see the Seventh Doctor is represented by *Battlefield*. Again, I think I'm unusual in that I actually like *Battlefield*, although I don't feel that it adds up to the sum of its parts and there *are* better stories.

As it is, I don't think we should be so critical of the repeat showings. Instead we should be rather *more* encouraging, in the hope that this might turn into an annual event. Even if a story is already out on video isn't it better to have something rather than nothing representing *Doctor Who* on our screens?

Alison Jacobs,
Lincoln

I've just watched *Revelation of the Daleks*. I never saw it when it was first broadcast back in 1985. Colin Baker was very good – not at all the 'nasty' Doctor some fans say he was. The acting, the sets and Graeme Harper's direction were just out of this world. In fact, James Cameron couldn't have done it better!

Jason Adams,
Charlbury,
Oxford

NEVER MIND THE SEX AND VIOLENCE, HERE'S PAUL CORNELL

The continuing debate on sex and violence in *The New Adventures* prompted me to write in. I *do* listen to debate on this subject and, indeed, I was impressed by the letter from the twelve-year-old girl who wrote in. That's our future audience, and if she gets alienated now, fandom will continue to be as male-dominated as it's always been. So, I've steered clear of any serious swearing in my next *New Adventures* novel *No Future*, because I can. If, however, I was writing something of a very realistic nature, say a depiction of life in the trenches or in school, I'd use swear-words all over the place, and I want to keep on living in a society where a writer is free to do that.

That's why Alan Smith's letter (**DWM 199**) so annoyed me. A complete surfeit of sex and violence throughout society? Whose fault is that, Alan? The Government's or a bunch of *Doctor Who* writers? And as for Edward Jolley (same issue) I can only think he's referring to my romantic sub-plot as 'characters sleeping with people they've just met.' In terms of narrative time, I wouldn't call that 'just met', and I took pains to make the relationship committed and loving. *Love and War* is actually about AIDS, and the tragedy that's happening around us every day. I think Edward should show a bit more tolerance, especially towards the Gaian religions that he has such obvious disrespect for. Liz Halliday's thoughtful letter (also in 199) summed it up: if we shun female-orientated belief systems, we're harming ourselves and the planet. Now, I wouldn't dream of encouraging readers to follow any belief systems at all, indeed, I'd say quite the opposite, but if *Doctor Who* teaches us to do one thing it's that we ought to *listen*. Edward obviously would prefer not to. Perhaps he's one of the people who, as JM Hughes (Issue 199 again) puts it, live in that comfy closet of a Seventies golden age, an age where incidentally the female principle was being stamped on pretty badly. *Doctor Who* can be, maybe should be, politically relevant and challenging. It's good to see that you've got some readers, at least, who want to be treated like adults.

Congratulations on a good debate, anyway. Talking like this is probably one of the most important things that we fans do.

Paul Cornell,
Lancaster

POWER UP!

I have some great hints for *Dalek Attack* which I hope will help anyone who's stuck.

After completing the Sewer use the smart bomb at the beginning of the London level then type in DAY OF RECKONING to automatically get the smart card.

At the beginning of the Paris level kill the two Daleks at the bottom of the screen and collect the bonuses from the bins then type in THE SLYTHER. Then you won't have to go through the End-Level Guardian. Hope they work!

Phil Clarke,
Oadby,
Leicestershire

The feature on *Dalek Attack* (**DWM 197**) was interesting. However there are a few tips a friend of mine discovered which I would like to pass on.

First there is an infinite lives cheat which runs as follows:

1) Set the game up and on the screen with the TARDIS, Doctor and companion select two players.
2) Wait for the sewer to load and then switch controls (on the PC keyboard press F10 and then F3) then abort game (press the ESCAPE key twice).
3) Select the Doctor with the companion's controls (on the PC this should be the arrows).
4) Start the game and once the sewer has loaded switch the player controls back.
5) When you reach London Ace should appear with 0 (ie infinite) lives.

You do however need to be careful as the Doctor can still be killed and this will end the game as usual.

If you're still having trouble with the Paris Pod, go to the bar and find the shield riders (they look like spinning yellow globes) hidden under the stools. After you have cleared the way to the pod go back and collect these. Then go to the Pod screen and stand as close as possible to the Pod. With luck it should be destroyed.

Huw L Davies,
Newport,
Gwent

The good news is that Alternative Software are currently developing a second Doctor Who *computer game for hopeful release in late 1993. The theme and formats are as yet unknown, but watch this screen. On the subject of formats, contrary to what you may have heard elsewhere Alternative finally relented to those still loyal to the good old Sinclair Spectrum. The Speccy version of* Dalek Attack *hit the software shops in early May. In the meantime, keep those cheats, er . . . constructive suggestions, coming in.*

200 – NOT OUT

Congratulations on reaching your 200th issue! It is particularly appropriate that you should arrive at this milestone at a time when **DWM** has reached heights previously unscaled, and Gary Russell deserves much credit; both for keeping the magazine fresh and readable in an environment devoid of new on-air product, and for not allowing standards to slip even with the advent of a thirteenth issue per annum plus two specials, a Yearbook, not to mention the equally well-executed **Classic Comics**. Having had some experience of editing a fan magazine of my own on a monthly basis, I still find myself asking, "Gary, how the hell do you do it?!"

Here's to the next 100 . . .

Gary Leigh and all at DWB,
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Serial QQQ
FRONTIER IN SPACE

EPISODE ONE (drn: 23'27")

22.09.72 2540: During a leap into hyperspace, the two-man Earth Cargo Ship C982 almost collides with the TARDIS, and returns to real space. The TARDIS lands and the Doctor and Jo Grant find themselves in the cargo hold. Through a window Jo sees another spaceship which seems to blur when she hears a strange noise. The two crewmen see the craft as a Galaxy Class Draconian Battle Cruiser. When the Doctor and Jo are discovered by Hardy, one of the crew, he sees them as 'Dragons' – Draconian agents. Jo in turn sees Hardy briefly as a Drashig. The reptilian Draconians on the ship tell the crew not to resist, and prepare to lock on with the C982. The Doctor and Jo are locked in the hold.

On Earth, the Draconian Ambassador (and son of the Draconian Emperor) assures the Earth President that his people are not attacking Earth ships, but claims humans are plundering their own vessels. Feelings against Draconia are running high on Earth, and General Williams favours conflict – he once caused a previous war against the Draconians. The agreed frontier in space has been violated, and tension mounts between the the two empires of the Milky Way. A message soon comes in from the C982 crew that they are under attack.

The Doctor realises that the ultrasonic sound is making the ship's crew see what they fear. Hardy and Stewart use their prisoners as shields when the raiders break in, but the Doctor and Jo see the plunderers in their true form – Ogrons! The Doctor and humans are knocked out. Upon recovering they realise that the TARDIS and the flour cargo has been stolen. An Earth Battle Cruiser arrives in response to the mayday, commanded by Gardiner. Hardy and Stewart tell him that the Doctor and Jo must be stowaways working with the Draconians, and hence traitors to Earth. . .

EPISODE TWO (drn: 24'10")

Gardiner leaves Kemp on board the C982 which lands on Earth at Spaceport Ten. Williams has the Doctor and Jo brought before the Draconian Prince to confront him with the truth, and the Doctor tries unsuccessfully to tell the Prince and the President that a third party is provoking their two empires into war. Each race, however, believe the Doctor is an agent for the other. Later back at their Embassy, the Draconian Prince suggests to the First Secretary that the prisoners should be helped to escape, and then questioned by the Draconians.

The Secretary has Earth security bring the prisoners from the cell, and during an ambush the Doctor is grabbed. When his stories of Ogrons are ignored again, he escapes from the Draconian Embassy, only to be recaptured by Earth security guards in the Embassy's grounds.

The Doctor is placed back in the cell with Jo when the strange sound is heard again. Ogrons attack the prison – appearing as Draconians to the guards – and one breaks into the cell, gun raised, saying "You, come!"

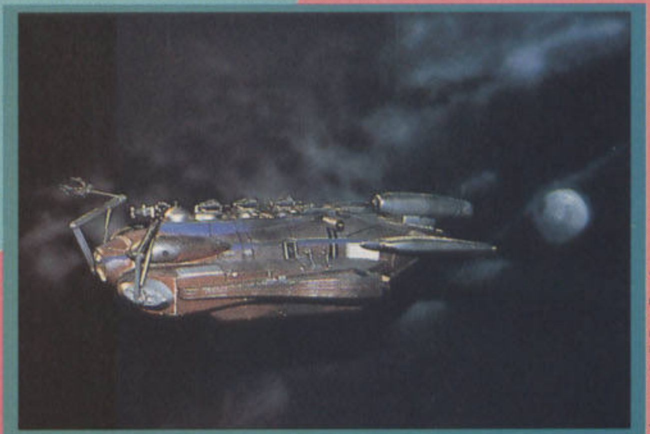


Photo © Mat Irvine

EPISODE THREE (drn: 24'00")

A counter-attack by Earth security forces the Ogrons to retreat without their prisoners. Williams presses the President towards conflict, and so she breaks off diplomatic relations with Draconia. The Doctor is subjected to a mind-probe by Williams, but the machine explodes when the Doctor states the truth. The President then sentences the Doctor to the Lunar Penal Colony, where he will no longer exert a harmful influence over Jo, who will stay on Earth.

Arriving on the Moon, the Doctor finds that most of the lunar convicts were members of the Peace Party on Earth, including the respected Professor Dale and the newly-arrived Patel. Meanwhile, the President and Williams meet a Commissioner from Sirius 4 who demands extradition of the Doctor and Jo, fugitives who must stand trial on *his* world. Jo realises that the Commissioner is the Master, who has come to take her and the Doctor back to the Ogron home world and the TARDIS, where they cannot hinder his plans to provoke war.

With help from a trustee called Cross, Dale prepares to make an escape attempt across the lunar surface in a spacesuit to steal a craft, and takes the Doctor with him. But Cross merely imprisons the two men in an airlock, and starts to pump the air out of the room. . .

EPISODE FOUR (drn: 23'35")

Pressure is restored in the nick of time by the Master, who has arrived on the Moon to collect the Doctor. Although the Governor is reluctant to release him, the Master realises that it was the Governor who ordered Cross to kill Dale – an awkward convict – and blackmails the Governor into releasing the Doctor. The Master sets off for the Ogron planet in his stolen Interplanetary Police Spaceship 2390 with the Doctor and Jo locked up in a cage in the hold.

The Doctor and Jo formulate a plan to escape after the Doctor cuts through the cage. The Doctor dons a spacesuit to spacewalk round the ship's hull, planning to enter the flight deck. Some course corrections by the Master almost set the Doctor adrift in space, but he uses his air supply to propel himself back to the craft. By the time he enters the ship again, the Master has discovered his escape and placed Jo in the airlock to die.

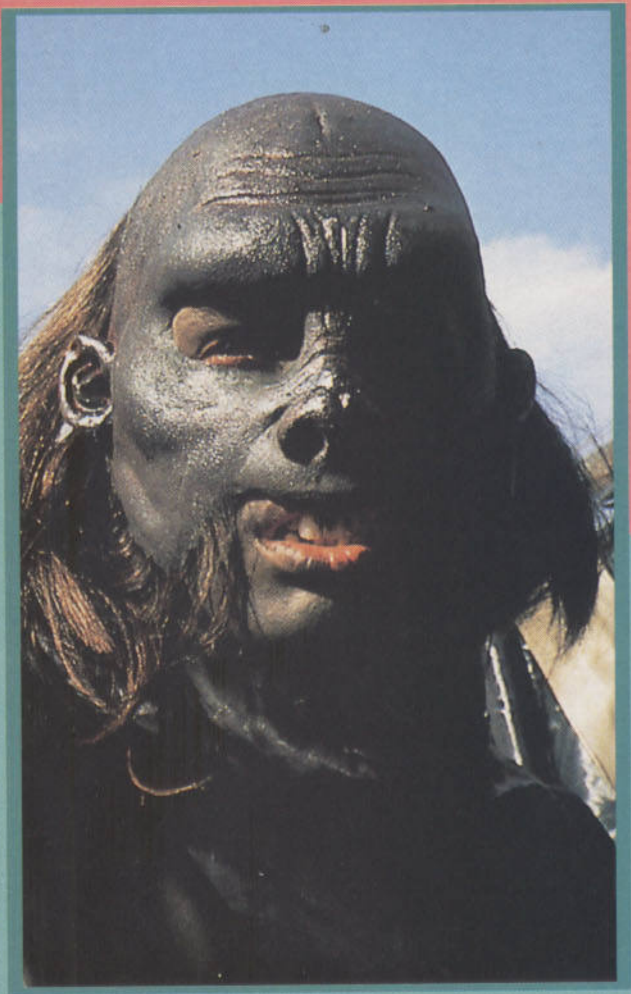
The Master and Doctor are fighting when a Draconian ship locks onto the vessel. Three Draconians enter with Jo. They state that Draconian space has been violated during a state of emergency. A course is plotted for Draconia, with the trio locked in the cage. The Master sends a signal out from a device, which is picked up by an Ogron spaceship. . .

EPISODE FIVE (drn: 23'57")

The 2390 arrives on Draconia where the three prisoners are brought before the Emperor. The Doctor's previous visit five hundred years ago – during which he cured a disease – makes the Emperor listen to him despite his son's protests. An Earth ship is reported landing at the Palace Spaceport, but the crew are Ogrons who rescue the Master and escape. One Ogron is knocked out by the Doctor, and as the hypnosound fades the Draconians see what they thought was a human attacker take on its true form.

Using the 2390, the Doctor, the Prince and Jo set off for Earth with the Ogron as proof of their story. However, the Master has the Ogron vessel masquerade as a police ship, and locks onto the 2390, rescuing the Ogron and kidnapping Jo before Earth Battle Cruiser X29 arrives. Proceeding to Earth, the Doctor and the Prince convince the President of the attempt to incite warfare. General Williams learns that the conflict he caused twenty years earlier was a misunderstanding. He and the Prince stand united to search for the Ogron planet with the Doctor.

On the bleak Ogron planet, the Master shows Jo the TARDIS, and then demonstrates his hypnosound device to her. . .



EPISODE SIX (drn: 24'44")

Jo has now learnt to overcome the effect of the sound and is locked up in a cell. The Doctor, the Prince and Williams set off for the Ogron planet in Williams' personal spaceship, but en route sustain a drive malfunction. This the Doctor repairs during a spacewalk. In orbit about the planet, they are guided down by Jo who has escaped from her cell, and has unwittingly acted as bait by using a radio that the Master left for her to find. Jo manages to pocket the hypnosound device.

On the planet's surface, the Doctor's party encounter Ogrons and a huge monster before the Master appears and introduces his employers: the Daleks! The Daleks leave the Doctor in the Master's hands until their invasion of the galaxy is complete and the Master is ruling Earth. Imprisoned in the cells, the Doctor is handed the hypnosound device by Jo and alters it to make the Ogron guard see him as a Dalek, despite all the real Daleks having left to ready their army. The Ogron releases the Doctor, Jo, the Prince and Williams. Draconian and Human leave to warn their respective races, but the Doctor and Jo make for the TARDIS.

The Doctor and Jo are confronted by the Master and Ogrons, and a fight breaks out. In the chaos, the Ogrons flee in terror from the hypnosound, and the Master shoots the Doctor. Jo helps the injured Doctor into the TARDIS where, after take-off, he sends a telepathic message to the Time Lords. . .

Frontier in Space* was effectively the first half of a twelve-part adventure, conceived in early 1972 by producer Barry Letts and script editor Terrance Dicks as a key element in *Doctor Who*'s Tenth Anniversary season. The aim was to rival the longest story to date – 1965's *The Daleks' Master Plan* – and also introduce as many elements from the Doctor's past as possible. The pair spoke to Douglas Camfield who had directed *Master Plan* and learnt of the pressures that Camfield had been put under. Dicks was also concerned that audiences would not stay with a storyline for three months. Thus the twelve episode narrative would be divided into two six-part serials each made by separate teams and written by different writers. Dicks knew that Malcolm Hulke was a regular and reliable writer on the series and so approached him to write the first of the two stories.

The production office felt that the first half of the mammoth story would be a good opportunity for an adventure that season involving the Master, whom Hulke had already written for on two previous occasions. However, to reduce costs Delgado would only be hired for two of the three studio sessions; the Master could not therefore be included in Episodes One and Two. Hulke also had to write a change that could lead into the second half of the epic, a six-episode Dalek serial commissioned from Terry Nation.

Another pre-requisite presented to Hulke was that the Ogrons should be included in his script. Developed from an idea by Louis Marks, these ape-like mercenaries had proved most popular in *Day of the Daleks* and Letts and Dicks were keen to use them again. They would also link into the end of the story and follow into the next serial. An additional advantage was that since the Ogrons were recent monsters, the costumes and John Friedlander's masks would still be held in stock.

The production team were also keen to feature a space-opera storyline with a lot of spaceship hardware, of a sort not really featured since *The Space Pirates* in 1969. BBC Visual Effects had recently acquired a great many specialised props and models from Gerry Anderson's Century 21 organisation, since Anderson had now switched from science-fiction programmes such as *UFO* to a modern day detective show called *The Protectors.* Thus a number of spacecraft and vehicles from programmes like *Thunderbirds* and *UFO* were available for modification and reuse.

POLITICAL BACKGROUNDS

The influence for the worsening diplomatic situation between Earth and Draconia in *Frontier in Space* was inspired by the East/West divide of the world, and particularly Hulke's observations of the USSR and the USA. In creating the Draconians, the writer thought of a proud and noble race, akin to the Hapsburgs of the post-Napoleonic era. He also wanted each of the Draconians to have individual characters and motivation (as with the Chameleons and Silurians in his earlier stories) rather than just becoming another race of identical 'monsters'.

The second story for Season Ten, *Carnival of Monsters*, had already been recorded during June/July 1972 directly after Season Nine. The first intended story of the new season was *The Three Doctors*, in which the Doctor's exile on Earth would be lifted. However, Patrick Troughton's other acting commitments meant that he would only be available towards the end of the year, and so the first serial to be made in the tenth recording block would be *Frontier in Space,* despite the fact that it was to be transmitted third.

Assigned to direct *Frontier in Space* in the summer of 1972 was Paul Bernard. He had handled both *Day of the Daleks* and *The Time Monster* previously, so had experience of the Daleks, Ogrons and the Master. One of Bernard's first actions with the script was to tighten up on the space-opera narrative which he found rather slow. Originally Episode One was to have ended with the Ogrons breaking into the C982 and looming over Jo, but this now extended into Episode Two, which in turn required some extra action sequences as padding. Episode Four's climax in the script was the Draconian Captain tearing up the Master's fake identification papers and announcing that the trio on the police ship would be shot for violating Draconian space. Some extra material was brought forward from Episode Five, in turn meaning that this instalment borrowed from the start of Episode Six. The original end of Episode Five was Williams announcing that if the planet of the Ogrons existed, he would find it.

Make-up was handled by Sandra Shepherd whilst Synthia Kljuco was the designer, both on their only *Doctor Who* serials. Costumer designer Barbara Kidd was also new to the series, but would continue her association on the programme for some years.

Jon Pertwee liked the authentic feel of the Draconians, although they ended up more inspired by the Japanese Shogun warriors than the Hapsburgs Hulke had envisaged. This was due to the influence of Kidd and Bernard, with the sizes of the pointed collars denoting the rank of the proud reptiles. The rough designs of the Draconians came from Bernard, who had a notable talent for art and design, and it was also he who suggested that the aliens possess sibilant voices. These design sketches also encompassed other ideas for Barbara Kidd to realise, including the Earth President's robes.

Visual effects expert John Friedlander modelled the heads of the Draconians, taking casts of actors Peter Birrell, Laurence Davidson and John Wood-

Photo © Mat Irvine

nutt over which he moulded individual latex rubber and silica half-masks. For the Masks worn by the minor Draconian characters, he used a plaster cast of Dave Allen's face that he had left over from one of the comedian's shows. The pockets of air left in the dimples in the mask made the appliances far more comfortable for the artistes involved to wear. The half-masks meant realistic jaw movement for the artistes, with the actors mouths being made up further with wispy beards shortly before recording or filming.

Although credited to bernard Wilkie and Rhys Jones, the bulk of the effects were handled by Jones and Ian Scoones. The work was split so that Jones would handle all the live effects required on location or in studio, such as guns, whilst Scoones would deal with the miniature spaceship film sequences. Wilkie supervised and co-ordinated activities on the serial.

OUT AND ABOUT

Location shooting on 16mm film took place for the serial at four different venues visited by David Tiley's unit during the second week of September. The Royal Festival Hall on London's South Bank was the place selected by Bernard to be Earth of the year 2540. He considered the concrete buildings and balconies to be ugly and brutal, and vaguely futuristic. Filming was done on a quiet Sunday, 10th September, since the area could not be closed off to the public. This meant that the crew had to be paid overtime rates. There were also problems persuading the homeless people who inhabited the concrete walkways to move on from their night-time pitches, with one unfortunate drunken derelict apparently waking to find a Draconian looming over him.

The material shot around the South Bank comprised various sequences outside the prison complex. This was the first work of the new recording block for regulars Jon Pertwee and Katy Manning, who had completed *Carnival of Monsters* back in July. Continuity to this previous serial was maintained in the costumes worn by the Doctor and Jo, although Jo was to change to her black judo suit prison uniform at the start of Episode Three.

Episode Two's sequences included the Doctor and Jo being escorted by guards, and then the attack on the prison by the Draconians to capture the Doctor, plus the Ogrons' arrival at the end of the segment and their subsequent defeat at the start of Episode Three. Draconian, Earth Security weapons and the Ogrons' neuronic stun guns were all seen to fire flash charges, with the battle later having sound effects dubbed over it. When an Earth Guard saw the Ogrons change into Draconians because of the hypnosound, an image of an Ogron faded to that of a Draconian in the same position.

BBC publicity photographs were taken to emphasise both the return of the Ogrons and the new creatures, the Draconians. On this occasion, a couple of the more muscular Ogron extras were recruited by Bernard from the Prisoner's Aid Society. For these sequences and those at Reigate, the Ogrons had their sash belts fitted incorrectly down one side of their tunics instead of diagonally across their chests.

A private house on Highgate Hill was used to film the short chase sequence in the gardens of the Draconian Embassy for Episode Two. This cold day's work comprised only one scene requiring Jon Pertwee plus extras as Earth guards and Draconians. The location had been suggested in Hulke's script as one of the more futuristic home designs in the area of Hampstead where he lived. Bernard settled on the house of fellow BBC director Naomi Capon, whose husband was an architect and had designed a suitably modern-looking dwelling.

The Fullers Earth Works on the outskirts of Reigate in Surrey was used to represent the Ogron planet in material shot for Episodes Five and Six, and required the presence of Jon Pertwee, Katy Manning (now clad in black judo gear), Roger Delgado, Peter Birrel and Michael Hawkins plus a variety of Ogrons and Earth guards. This marked Delgado's return to the programme after his last appearance as the Master, recording *The Time Monster* four months earlier. There was a great deal of noise in the vicinity of the gravel pits though, meaning that the bulk of the footage had to be redubbed later during recording at Television Centre.

The BBC's three remaining Daleks appeared in the film sequences, these being the two dark grey casings and one gold casing modified for *Day of the Daleks*. These only appeared briefly, silhouetted at the top of a rocky outcrop looking down upon the Doctor's party in Episode Six. When the Daleks fired at the Earth soldiers, there was a nearby explosion, and during recording in studio the image was inverted to a colour negative to show the effect of their guns. The Dalek ship was not seen landing on-screen, and was represented by dust being blown at the Doctor's party.

One disappointing aspect of the filming at Reigate for Bernard's team was the Ogron-eating monster, a giant lizard which featured heavily in Hulke's script for Episode Six. The rubber-coated non-reptilian prop was a mis-shapen blob, which it transpired could do little apart from sitting on a rock outcrop and wobble. During editing, its appearance was reduced to a single, very brief shot.

The BBC's television film studios at Ealing were used for the spacewalk sequences in Episodes Four and Six. Jon Pertwee donned a basic spacesuit costume that included the helmet worn by Sentreal in *The Daleks' Master Plan*, now minus breathing tube and head antennae. These sequences which were performed, in part, using Kirby wires making the Doctor appear to float in space. A large section of a spacecraft hull was created on the sound stage, including two entrance hatches - one set in the craft's side, one in the top – and a removeable panel section. For the Episode Four scenes, the craft was decorated with the Sirius 4 symbol and marked 5Z-1 (despite the fact that the craft's number was 2390). A special set of oxygen cylinders were rigged up on Pertwee's back to emit a visible gas jet, and show the Doctor propelling himself back towards the hull when he drifted into space.

In Episode Six, Pertwee wore a different coloured spacesuit but spacewalked around the same ship, now without the Sirius 4 logo and with a triangular emblem obscuring the 5Z- decal; since the ship was now supposedly General Williams' scoutship. The removable panel where the Doctor worked on the drive outlet was later seen to have blue electrical flashes set off inside it, and in the final sequences caught fire completely.

The modelwork was shot on 16mm film the following week and supervised by Ian Scoones. These inserts required models for the Cargo Ship C982, the Ogron spaceship, the Draconian Battle Cruiser, the Earth Battle Cruiser, General Williams' personal scoutship and the Master's stolen Interplanetary Police Spaceship 2390. As well as flying upside down from wires, the craft were also seen to dock with each other - such as in Episode One where the C982 was attacked and in Episode Four where the Master's ship was boarded. On this latter occasion it was the Draconian vessel that stayed motionless whilst the 2390 and the camera moved, although the way it was filmed made the stationary ship appear to be making the manoeuvre.

A model of the TARDIS was also seen spinning on its vertical axis whilst flying through space, most notably in the concluding shot of Episode Six. Similar shots also appeared indistinctly on the scanner screens of the C982 flight deck in Episode One.

When the C982 propelled itself into hyperspace in Episode One, shots of the model against rapidly moving gases were shown to indicate the massive acceleration, the same effect being used for the scoutship in Episode Six. A model moonscape was constructed for the shots of the Master's craft at the Lunar Penal Colony in Episodes Three and Four. Close-ups of the engines on the 2390 were also constructed to fire during the course correction sequence in Episode Four, while Episode Five saw a section of the Ogron ship built in detail to show missiles being fired at the prison ship from an opening hatch.

Most of these models had been cannibalised by Ian Scoones from the Century 21 props that had been purchased by Visual Effects, including the Firefly from *Thunderbirds* and a Lunar Shuttle from *UFO* which became the basis for the Draconian Battle Cruiser. The only ship built from scratch was the Master's ship, the nose of which was actually a light bulb. The new visual effects assistant, Mat Irvine, also constructed a second, smaller, version of the ship for sequences with the Draconian Battle Cruiser in Episode Four.

INTO STUDIO

With the live action filming completed, the cast began rehearsals for the first recording block in the third week of September (concurrent with the model work). Joining the cast as Kemp was Barry Ashton, who had been a bit-player in *Doctor Who* for some years with his credited rôles being as a Scientist in *The Moonbase* and as Procter in *The Time Monster*, the latter also directed by Bernard.

Episodes One and Two were recorded at the BBC Television Centre over Monday 2nd and Tuesday 3rd October, 1972 respectively. The main set for Episode One was the interior of the C982 which had a large open area including cell, cargo bay and airlocks, as well as slightly raised balconies around the bay in which the TARDIS appeared. The Doctor's ship was not seen materialising on screen, but the sound of its arrival was heard throughout the cargo vessel. The cargo bay also had a yellow CSO window, into which a rippling image of the Ogron craft seen by Jo was placed. The airlock door was a polystyrene prop through which the Ogrons could burn their way into the ship.

The bridge of the C982 had banks of flashing and rotating lights to the right of its main console, which housed two monochrome monitors. The left hand of these was used to feed in images from another studio camera, such as the fake Draconian Space Pilot and later Gardiner, the Battle Cruiser captain. The right hand one had pictures relayed from a telejector of the specially shot model footage, such as the attacking spaceship and the travelling TARDIS.

The effect of the hypnosound on Hardy was shown from the crewman's point of view by starting with a shot of the Doctor through a misted lens, zooming in on the actor, and then a cut to a similar shot of a Draconian which the camera zoomed out from. Jo initially saw Hardy as a Drashig, with one of the puppets from *Carnival of Monsters* being used again in the studio.

The establishing shots of Earth were achieved by a slide caption of Earth, and then a shot of a futuristic looking city. The President's large, white office had one wall dominated by a yellow CSO screen, on which were shown the newscasts from another camera. For personal communications, a small monochrome globe television was positioned near the President's desk, again with other camera images fed into it.

The Draconian Embassy room seen in Episode Two was similarly spartan, again with a globe television and large French Windows backed by ➤

The Daleks arrive on the Ogron's home planet – having set a trap for the Doctor. Photo © BBC

cycloramas of gardens. A short action sequence was devised for the Doctor's escape as Pertwee propelled himself backwards over the chair he was seated in and fled through the windows. Another action sequence at the end of the instalment had two Ogrons smashing their way into the Earth prison centre through a lightweight prop door.

An oversight resulted in an incorrect cast list appearing on the closing credits for Episode Two. Instead of using a caption slide to credit Laurence Davidson and Timothy Craven for their rôles, another slide used in Episode One crediting Louis Mahoney and Roy Pattison appeared instead although their characters only featured in the opening instalment. During recordings for Episode One and Two, various publicity shots were taken by the BBC.

The cast then began rehearsals for Episodes Three and Four, to be recorded a fortnight later. Roger Delgado now returned to join the team, along with some other guest artistes who had previously appeared in *Doctor Who*. Richard Shaw, cast as Cross, had earlier starred as Governor Lobos in the last three episodes of *The Space Museum*. Caroline Hunt who featured briefly as a technician had appeared as Danielle in *The Reign of Terror: A Change of Identity* and *The Tyrant of France*.

Episode Three was taped on Monday 16th October, with Episode Four recorded the following day. Episode Three made use of 16mm stock footage depicting riots in Tokyo, eight feet of which was shown on the President's CSO screen, displaying global feeling against Draconia. Beneath this were scrolled subtitles in magnetic lettering. Later in the episode, the Master's criminal records of the Doctor and Jo Grant were seen in playback, comprising specially taken 'mug shots' of Jon Pertwee and Katy Manning, plus pages of text in magnetic lettering about crimes such as evading the payment of interplanetary tax.

During editing, the first scene of Episode Three was drastically reduced for timing reasons, eliminating a key background scene and reducing the character of Sheila, the President's assistant, to merely that of a walk-on who massaged the President whilst she talked to her secretary. In the complete version of the scene, Sheila had discussed the origins of the tensions between Earth and Draconia with the President. During this it was revealed that the young General Williams had destroyed a Draconian Battle Cruiser in a blast from his own craft's exhaust rockets.

The Mind Probe room had a monochrome monitor placed in one wall, on which were shown firstly wave traces monitoring the Doctor's levels of truth, and then a montage of scenes showing the Ogron's attack on the C982 from Episode One. The oscilloscope traces were then superimposed in red over the Doctor's face until the overworked machine blew a fuse.

The main hall of the lunar penal colony was redressed as different detention areas and had a large window section looking out onto a painted moonscape backdrop. The airlock set included a gauge mounted on the wall with a rising column as the air pressure fell at the end of Episode Three. In some documentation for the serial, the Lunar Governor was named as Stevens, although all references to this were removed from the final versions of the two episodes in which he appeared.

The Master's prison ship interior seen in Episodes Four and Five was largely a redressed version of the flight deck and cargo bay from the C982, this time with model film shown on the left screen and the right acting as a monitor camera trained on the Doctor and Jo's cage. The deck also had a small roof hatch, through which the Doctor entered after his space walk. When the Master set course for the Ogron planet, the course coordinates were inputted on a number bank set into the control panel. To effect an escape from the cage, the Doctor used the small chainsaw secreted in his right boot that had been introduced in *Carnival of Monsters*, and made reference to the fact that he had had the sonic screwdriver taken from him at the lunar colony. The Master's homing device which sent a signal to the Ogrons was a small gold box with a flashing battery light.

Stock footage from NASA of a rocket's lift-off jets was used as the Master took off from the moon, followed by authentic Apollo Mission material as the 2390 passed over the lunar surface. Again, a BBC photographer was on hand for Episode Four's recording to take a set of monochrome publicity stills.

MORE CASTING

Another two weeks of rehearsals began leading up to the final recording session. Appearing briefly as the Draconian Emperor in Episode Five was John Woodnutt, who had previously featured as Hibbert in *Spearhead from Space*. The Draconian Messenger in the same instalment was played by Ian Frost who had been Baccu in *The Ark: The Plague*. Three very tall actors were found by Bernard to play the principal speaking Ogrons. Stuntman Rick Lester had played an Ogron before in *Day of the Daleks*, and was joined by Stephen Thorne and Michael Kilgarriff, both of whom had previous rôles in *Doctor Who*. Thorne had been Azal in *The Demons* whilst Kilgarriff played the Cyberman Controller in *The Tomb of the Cybermen*.

Bernard retained two of his Dalek operators from *Day of the Daleks* in the form of John Scott Martin and Murphy Grumbar, the new recruit being Cy Town – an extra on *Doctor Who* for some years who had first operated a Dalek on the childrens' magazine programme *Blue Peter* in late 1971. Unhappy with the vocal tones of Peter Messaline and Oliver Gilbert from *Day of the Daleks*, Bernard sought somebody else to handle the Dalek Voices. Barry Letts suggested Michael Wisher, an actor who had appeared in the series several times, and whom Letts had directed in *Terror of the Autons* and *Carnival of Monsters*.

Because the demands on make-up resources were high for Episode Five (due to the large number of Draconians), it was decided to make the last two episodes in reverse order, with Episode Six taped on Monday 31st October, and Episode Five finishing the serial on Tuesday 1st November. The last two minutes of Episode Five, featuring Jo and the Master in the Master's secret base were however taped along with Episode Six on the Monday.

The taping of Episode Six was also attended by a team from Polystyle Publications, who at the time were licensed to run a *Doctor Who* comic strip in *TV Action + Countdown* (latterly TV Action). The editor, Dennis Hooper, had struck up a good working relationship with Barry Letts' team, and a great many photographs were taken during rehearsals and recording of the instalment. The first of these appeared as a one page colour poster of Katy Manning in *TV Action + Countdown* Issue 98 to coincide with the debut of Season Nine on BBC1, and a matching shot of Roger Delgado appeared later in *TV Action Issue 111* (w/e 31st March 1973) as *Frontier in Space* completed its run. Many more photos from the session turned up in Polystyle's *Doctor Who Holiday Special* released in May 1973 and also *TV Action Annual 1974*, by which time the comic itself had ceased publication.

FLASHBACKS

At the start of Episode Six, the Master's demonstration of the black hypnosound box (a battery prop with a red flashing light) to Jo allowed the production team to have some cameos of old monsters (as in *Carnival of Monsters*) to celebrate the show's Tenth Anniversary season – and since each appeared for less than thirty seconds no payment rights to their creators were involved. A Drashig reappeared, followed by camera fades to shots of a Mutt and a Sea Devil from the Season Nine serials *The Mutants* and *The Sea Devils*

The Master had a small console area near the TARDIS including his short-range radio set and a monochrome monitor while awaiting the arrival of the Doctor's party. Williams' scout ship was a more radical redress of the C982 flight deck, including a window placed between the two screens in which an explosion was detonated during the Draconian attack. The Ogron cell area was a slightly raised set with earth piled on the floor, allowing Jo to dig her way under the bars and escape. At the end of the nearby corridor in the base was a wall painting of the Ogron-eating blob monster seen in the film sequences. This was to have appeared in the corridors as an image of how the Doctor appeared to the terrified Ogrons. However, the costume was deemed to have been too unsuccessful on the location material and plans to re-use it were abandoned. In the final cell scene, the Doctor appeared as the Gold Dalek, with Pertwee's voice being modulated to order the Ogron guard to obey him and open the cage. All three of the existing

Daleks were used in studio, still looking as they did in *Day of the Daleks*.

The ending was recorded with the Master preparing to shoot the Doctor, when Jo activated the hypnosound box, causing the Ogrons to panic. In the chaos, the Master escaped from the Doctor and Jo to be pursued by General Williams. The Doctor then explained to Jo that they were going to go after the Daleks as they entered the TARDIS and dematerialised.

For Episode Five, the bridge of the Ogron's raiding ship was featured, again complete with black and white monitor on which other spacecraft and the Master's homing signal were displayed. The Draconian throne room also made a prominent appearance in this instalment only.

During production of *Frontier in Space*, Roger Delgado discussed the Master's future with Barry Letts. Delgado was concerned that his semi-regular appearances on *Doctor Who* were causing him to lose work elsewhere, since casting directors believed he was working full-time as the Master. It was decided that the Master would appear in one further story and go out with a bang as Delgado wanted, rather than be allowed to fade away. As a result of this, Letts engaged in talks with writer Robert Sloman in December 1972 about a serial for the following season, an ambitious story at the end of which the Master would appear to have sacrificed his own life to have saved the Doctor, indicating a true affection for his adversary that overcame his evil nature.

Towards the end of the year, Letts and Dicks viewed back the first edits of *Frontier in Space* and found themselves unhappy with the ending – which did not bridge well into Nation's *Planet of the Daleks* as a continuing narrative. Dicks then restructured the end of Hulke's serial in accordance with rewrites he was performing on Nation's scripts to show an injured Doctor, left alone by Jo when she went for help. A new ending for *Frontier in Space* Episode Six would have to be recorded and edited in. Bernard recalls that during the original recordings when he was running out of time, he had been asked to record additional TARDIS interior scenes for both the end of his serial and the start of *Planet of the Daleks* – although these sequences had neither been expected or rehearsed. These scenes for the subsequent serial also appear in the camera scripts for *Frontier in Space* Episode Six.

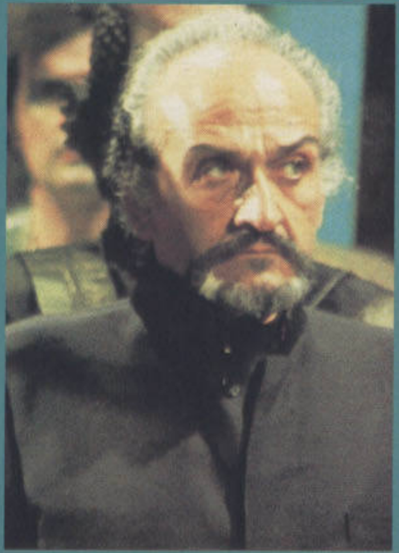
To avoid having to rehire any additional cast for a remount, Dicks framed a sequence that required only a small section of the Master's area on the Ogron planet to be duplicated, primarily using the TARDIS prop. This led into a scene in the TARDIS control room which was being used in *Planet of the Daleks* anyway. On Monday 22nd January 1973, David Maloney's team recorded just under a minute of material for *Frontier in Space* Episode Six that would also act as a reprise for Episode One of their serial. This was later edited into the master tape (along with the model shot of the TARDIS spinning on its way) on Tuesday 6th February, 1973, but now meant that the Master and Ogrons simply seemed to vanish, leaving the wounded Doctor and Jo outside the TARDIS. In these two short scenes, Katy Manning's hair was slightly shorter, and the wound on Jon Pertwee's head looked different.

For *Frontier in Space* Dick Mills of the BBC Radiophonic Workshop fully took over the task of producing the sound effects for *Doctor Who* from Brian Hodgson, who had been on the show since it began. Mills had already trailed Hodgson since *The Mutants*, but now Hodgson had left the Workshop to set up his own recording and electronic music studio. Richard Mills had joined the BBC in 1956 after serving as a wireless mechanic in the RAF and working in insurance. After being a recording engineer at Broadcasting House, he moved to the fledgling Radiophonic Workshop in 1958, where he had worked on a number of science-fiction productions including *Quatermass and the Pit*. He also had contributed to *Doctor Who* on various occasions over the years, including helping composer Dudley Simpson to realise some of his electronic scores and Delia Derbyshire create the famous theme tune.

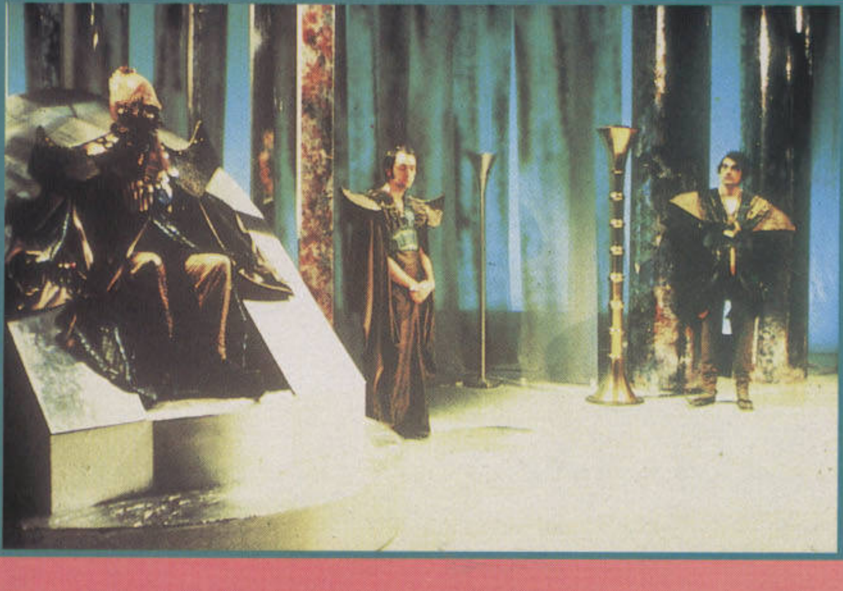
Mills enjoyed an immediate rapport with Simpson. At this time, the incidental scores were a mixture of Simpson's conventional music, with electronic elements added at the Workshop. The two seemed to share a common language when discussing new forms of sound, and set the foundations for a successful six-year partnership on the series. On *Frontier in Space*, Simpson composed forty-eight minutes of music, and again made use of his 'Master Theme' during Episodes Five and Six, most notably where he fails to hypnotise Jo.

As with *Carnival of Monsters*, a more electronic arrangement of Ron Grainer's original theme was dubbed onto the edited tapes of *Frontier in Space* – only to be removed shortly before transmission in late 1972. The BBC Archives do however retain a two-inch video tape of *Frontier in Space* Episode Five including the unused opening and closing music.

Paul Bernard was very happy with the finished serial, despite the tampering that occurred with the end of Episode Six which he disliked. Although he offered to direct more serials, he did not return to *Doctor Who* the following season as expected. Instead he found himself at Thames Television, putting his *Doctor Who* experience to use as the principal director on the first season of *The Tomorrow People*. Since then he has directed *Under The Same Sun*, *Happy Ever After* and *EastEnders*, but has tended to pursue his skills as an artist and exhibitor, winning acclaim for work in oils of landscapes.



***Frontier in Space* saw the final appearance of the First Master, as played by the late Roger Delgado. Photo © BBC**



The Doctor's previous visit to Draconia was part of a legend to the Draconian Emperor (John Woodnutt). Photo © BBC

To accompany the programme listings in *Radio Times* were six pieces of black and white line artwork by the late Frank Bellamy. In sequence of episodes these showed a Draconian; an Ogron; an Earth Guard; the Master; another Draconian and a close-up of the Doctor. *Frontier in Space* was transmitted at 5.50pm over six consecutive Saturdays from 24th February 1973. Additional publicity for the serial came in an edition of *The Sun* just after Episode One's transmission, in which an article entitled *Doctor Who's Great Green Monster Machine* covered Friedlander's creation of the Draconian masks as a time-saving device for make-up supervisor Sandra Shepherd.

The viewing figures were generally lower than those for the first two serials of the season, but still reasonable. Around the ITV regions, *Frontier in Space* was being scheduled against the sitcom *Doctor at Large* (LWT), western drama in *Bonanza* (ATV) and *The Big Valley* (Granada), jungle escapades with *Tarzan* (Southern) and shows like *Riptide* or *UFO* (Yorkshire).

TRAGEDY

Delgado's appearance as the Master did not hurt his prospects of work elsewhere. After completing an episode of ITC's *The Zoo Gang* entitled *The Lion Hunt*, he was delighted to be offered a rare humorous rôle in a multi-national comedy called *Bell of Tibet*, produced by the French television station ORTF. On 18th June 1973, Delgado said goodbye to his wife Kismet and flew out alone to Turkey to start location work on the film. The 'plane arrived late, and a chauffeur driven car was waiting to collect Delgado and two technicians, and rush them to the location crew. Delgado had always preferred to drive himself rather than have other people drive him.

To make up for lost time, the chauffeur drove rapidly along the roads to the film crew based at ►

Nevsehir. The car, travelling too fast, spun off a bend in the road and crashed into a ravine. Delgado and a Turkish technician were killed. The actor was 53.

The death of the much-loved character actor made the BBC *Evening News* and was widely reported, and by coincidence *The Adventures of Don Quixote* which featured Delgado was repeated on the BBC the following day. The *Doctor Who* team had just concluded recording *The Time Warrior*, and Katy Manning had already left the series. Katy saw the headline "*Doctor Who* Star Killed" on the way home from rehearsals for her new BBC series *Serendipity*, and was badly shocked, having dined with Roger only two days earlier. Jon Pertwee was contacted by Kismet and learned the awful news – which contributed to him leaving *Doctor Who* soon afterwards. John Levene who played Sergeant Benton recalled all the encouragement that Roger had given him with his acting. Richad Franklin (Captain Yates) heard the reports on the radio in his kitchen, and was prevented from attending the funeral service because of work in Yorkshire. Nicholas Courtney recalled battling through heavy traffic to the funeral to find Katy bitterly upset, and how the event had shocked everyone.

Frontier in Space was purchased by ABC Australia in August 1973, where three cuts had to be made before it could be shown with a 'G' rating. Episode One lost a quick shot of an Ogron looming up over Jo, Episode Five had Jo being kidnapped by the Ogrons shortened, and the final instalment had the montage of Drashig, Mutt and Sea Devil deleted from the start of the programme.

Hulke novelised *Frontier in Space* as *Doctor Who and the Space War*, published simultaneously in hardback by Allan Wingate and paperback by Target/Wyndham in September 1976. In the adaptation, Hulke changed various elements of the serial, shortening the material set in the lunar penal colony, renaming the character of Patel as Doughty, retaining the Ogron-eating lizard and again changing the ending of the serial. The cover was a painting dominated by an Ogron from Chris Achilleos. The book was reissued with a light blue logo in 1980, and latterly has been released as Book No. 57 in the Target library. *Doctor Who and the Space War* was also one of three novelisations included in the hardback volume *The Doctor Who Omnibus* from Book Club Associates in 1977.

Between 1976 and 1978, the original two-inch videotapes of *Frontier in Space* Episodes One, Two, Three and Six were wiped by the BBC, although a complete set of 16mm black and white telerecordings produced for overseas sales had been retained. Then, during the summer of 1983, ABC Australia returned their two inch colour videotapes to the BBC Film and Videotape Archive to complete the serial. On 29th October 1983, *Frontier in Space* Episode Six was shown at the National Film Theatre in London's South Bank as parts of the Third Doctor's 'Selected Gems' in the two-day event *Doctor Who – The Developing Art*.

The boom of *Doctor Who* merchandise in the Eighties saw not only the release of both Fine Art Castings' 80mm and 40mm Draconians in 1985, but also Imagineering Limited's mask of the same aliens in 1987. In 1992, MBI included a Draconian in their chess set.

The serial is syndicated in North America as a TV Movie of two-hours fifteen-minutes duration. New Zealand finally got to see the serial in the spring of 1986. The complete set of colour videotapes still held by the BBC Film and Videotape Library mean that *Frontier in Space* exists as a potential video release, and indeed Episode Six was selected as one of three episodes from Jon Pertwee's era to appear on *Doctor Who: The Pertwee Years* (BBCV 4756) issued by BBC Video in March 1992.

Andrew Pixley

Photo © Mat Irvine

FRONTIER IN SPACE
SERIAL QQQ
CAST

Jon Pertwee (*Doctor Who*) with John Rees (*Hardy*) [1–2], James Culliford (*Stewart*) [1–2), Katy Manning (*Jo Grant*), Roy Pattison (*Draconian Space Pilot*)† [1], Peter Birrel (*Draconian Prince*) [1–2, 5–6], Vera Fusek (*President of Earth*) [1–3, 5–6], Michael Hawkins (*General Williams*) [1–3, 5–6], Louis Mahoney (*Newscaster*) [1]†, Karol Hagar (*Secretary*) [1–3], Ray Lonnen (*Gardiner*) [1–2), Barry Ashton (*Kemp*) [1–2], Lawrence Davidson (*Draconian First Secretary*) [2]*, Timothy Craven (*Cell Guard*) [2]*, Luan Peters (*Sheila*) [3], Caroline Hunt (*Technician*) [3], Laurence Harrington (*Lunar Guard*) [3], Madhav Sharma (*Patel*) [3], Richard Shaw (*Cross*) [3–4], Dennis Bowen (*Prison Governor*) [3–4], Harold Goldblatt (*Professor Dale*) [3–4], Roger Delgado (*The Master*) [3–6], Bill Wilde (*Draconian Captain*) [4–5], Stephen Thorne (*First Ogron*) [5–6], John Woodnutt (*Draconian Emperor*) [5], Ian Frost (*Draconian Messenger*) [5], Michael Kilgarriff (*Second Ogron*) [5–6], Rick Lester (*Third Ogron*) [5–6], Clifford Elkin (*Earth Cruiser Captain*) [5], Bill Mitchell (*Newscaster*) [6], Ramsay Williams (*Congressman Brook*) [6], Stanley Price (*Pilot of Space Ship*) [6]; John Scott Martin§, Murphy Grumbar, Cy Town (*Daleks*) [6]; Michael Wisher (*Dalek Voice*) [6].

* Credited on Episode, Two, but does not appear

† Uncredited on episode but credited in Radio Times.

§ Billed in *Radio Times* as Chief Dalek

EXTRAS

Bill Burridge (*Dr Who as Draconian*); Jamie Griffin, Terry Denville, Emmett Hennessey, Geoff Witherick (*Presidential Guards*); Maurice Purvis, Steve Kelly, Geoff Todd, Maurice Bush, Bruce Wells, Chris Stevens (*Ogrons*); Dennis Plenty (*Battle Cruiser Guard*); Geoff Witherick, David Billa, Dennis Plenty, Terry Denville, Emmett Hennessey, George Ribitt, Derek Hunt, Brian Nolan, Ken Wade, Ray Millar, Terry Sartain, Kevin Moran (*Earth Prison Guards*); Terry Sartain, Bill Burridge (*Draconian Guards at Embassy*); Terry Walsh (*Double for Dr Who*); Steve Ismay, Pat Gorman, Wolf Van Jurgen, Jamie Griffin, Clinton Morris, Jim Delaney (*Draconians and Earth Guards*); Wolf Van Jurgen, Ian Yardley, Clinton Morris, John Moore, Jean St. Louis, John Hughman, George McFarlane, Fred Looker, Michael Mulcaster, David Layton, Steve Tierney (*Lunar Prisoners and Guards*); Nelly Griffiths, Dana Michcie, Nancy Gabrielee, Monika (*Lunar Prisoners*); Leslie Bates, Richard King, Laurence Held, Gary Dean (*Lunar Guards*); Bill Matthews, Andy Devine (*Draconian Guards*); Leslie Bates, Stewart Myers, Ken Wade, Steve Tierney, Richard King, Rodney Cardiff, Wolfgang Von Jurgen (*Draconian and Earth Guards*); Pat Gorman (*Sea Devil*); Leslie Bates, David Waterman, Richard King, Steve Tierney (*Earth Guards on Ogron Planet*).

CREDITS

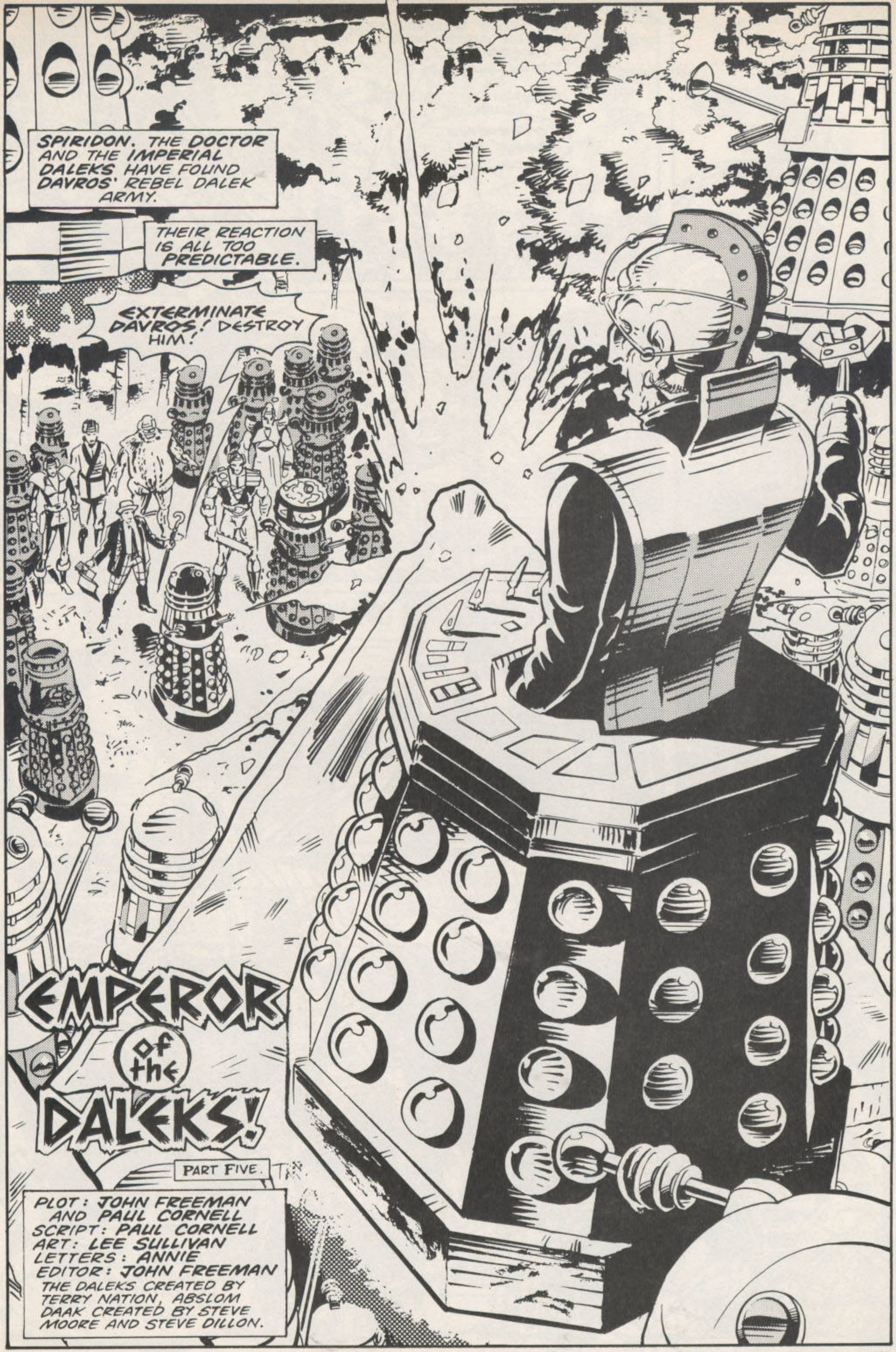
Written by Malcolm Hulke. Title Music by Ron Grainer and BBC Radiophonic Workshop. Incidental Music by Dudley Simpson. Special Sound: Dick Mills. Visual Effects Designers: Bernard Wilkie, Rhys Jones†. Lighting: Ralph Walton†. Sound: Brian Hiles†. Costume Designer: Barbara Kidd†. MakeUp: Sandra Shepherd†. Masks by John Friedlander†. Script Editor: Terrance Dicks. Designer: Cynthia Kljuco. Producer: Barry Letts. Directed by Paul Bernard. BBC © 1973.

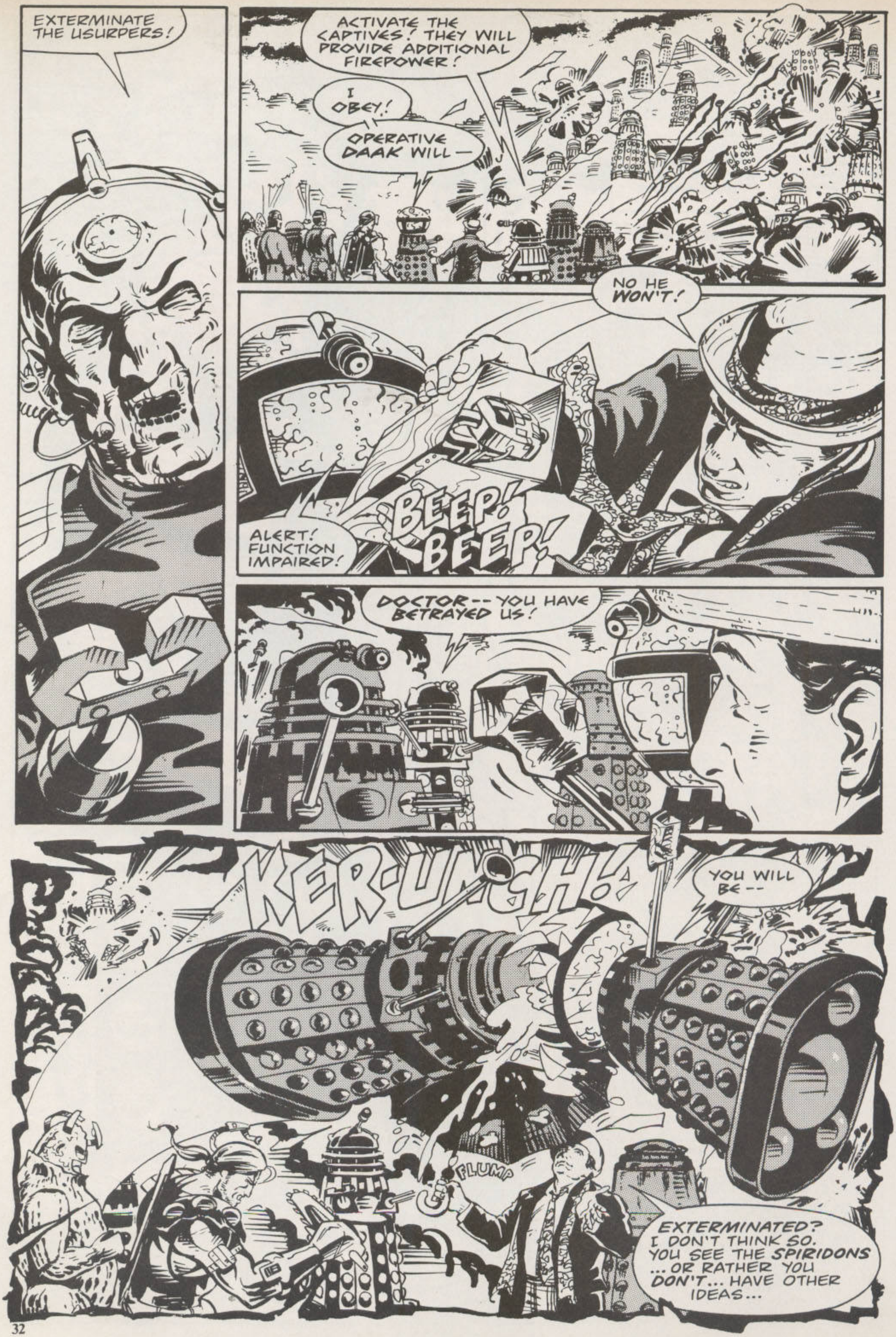
† Credited on Episodes One and Six only

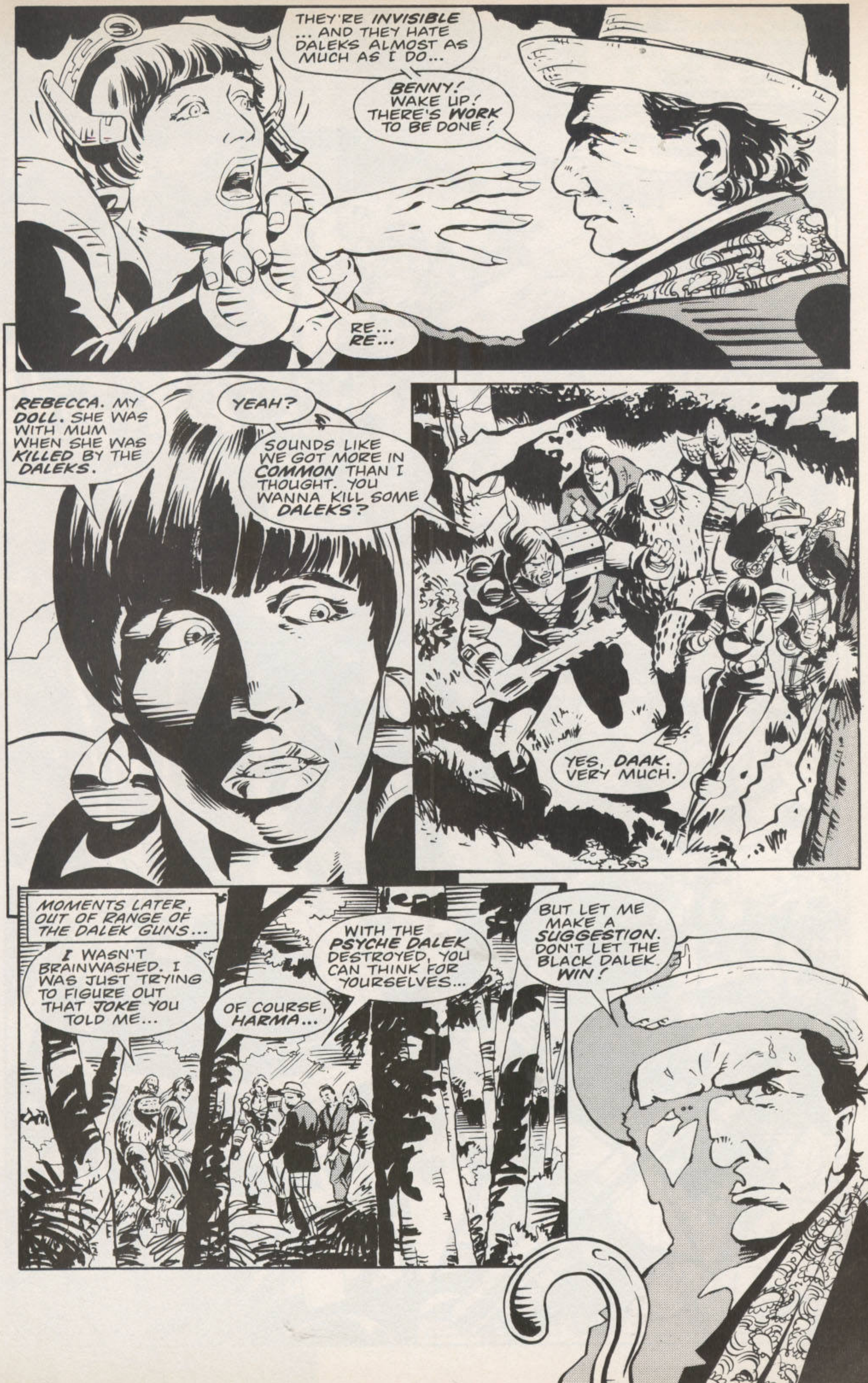
BROADCAST DETAILS

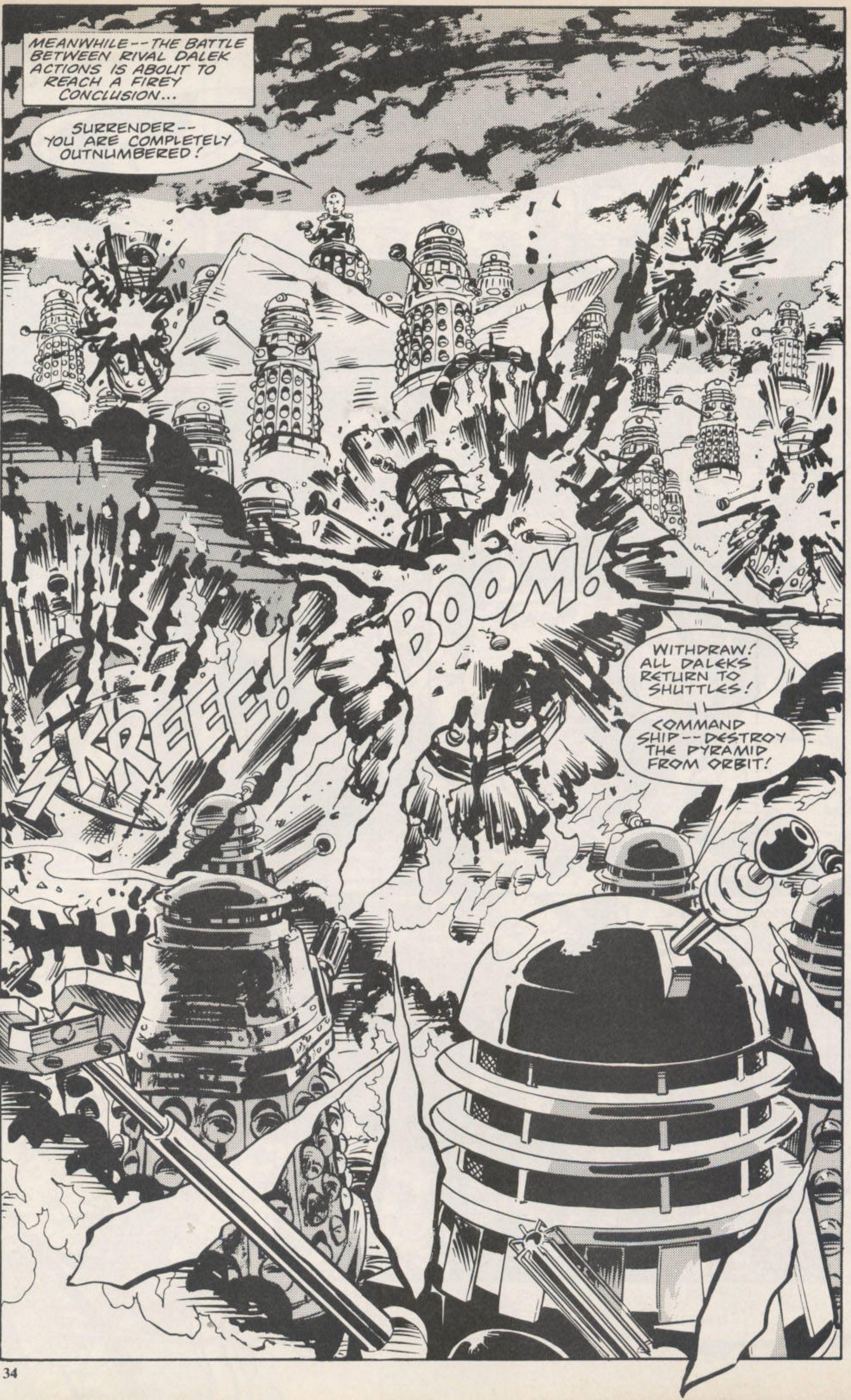
Episode One	24th February, 1973	5.50pm – 6.15pm
Episode Two	3rd March, 1973	5.50pm – 6.15pm
Episode Three	10th March, 1973	5.50pm – 6.15pm
Episode Four	17th March, 1973	5.50pm – 6.15pm
Episode Five	24th March, 1973	5.50pm – 6.15pm
Episode Six	31st March 1973	5.50pm – 6.15pm

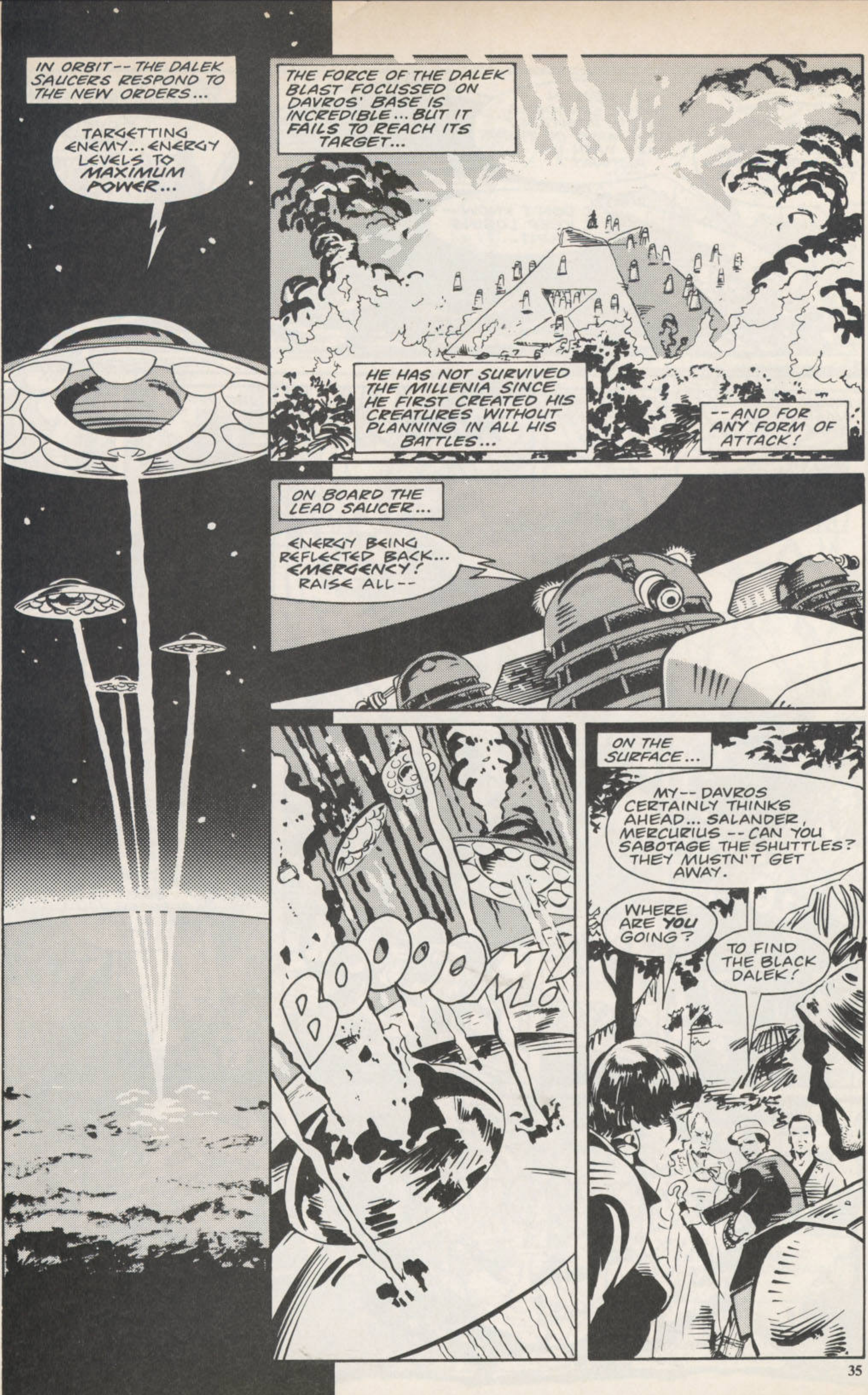
Viewing Figures:
Episode One: 9.1M (32nd), Episode Two: 7.8M (53rd), Episode Three: 7.5M (57th), Episode Four: 7.1M (55th), Episode Five: 7.7M (57th), Episode Six: 8.9 (40th).
No Audience Appreciation Figures Recorded

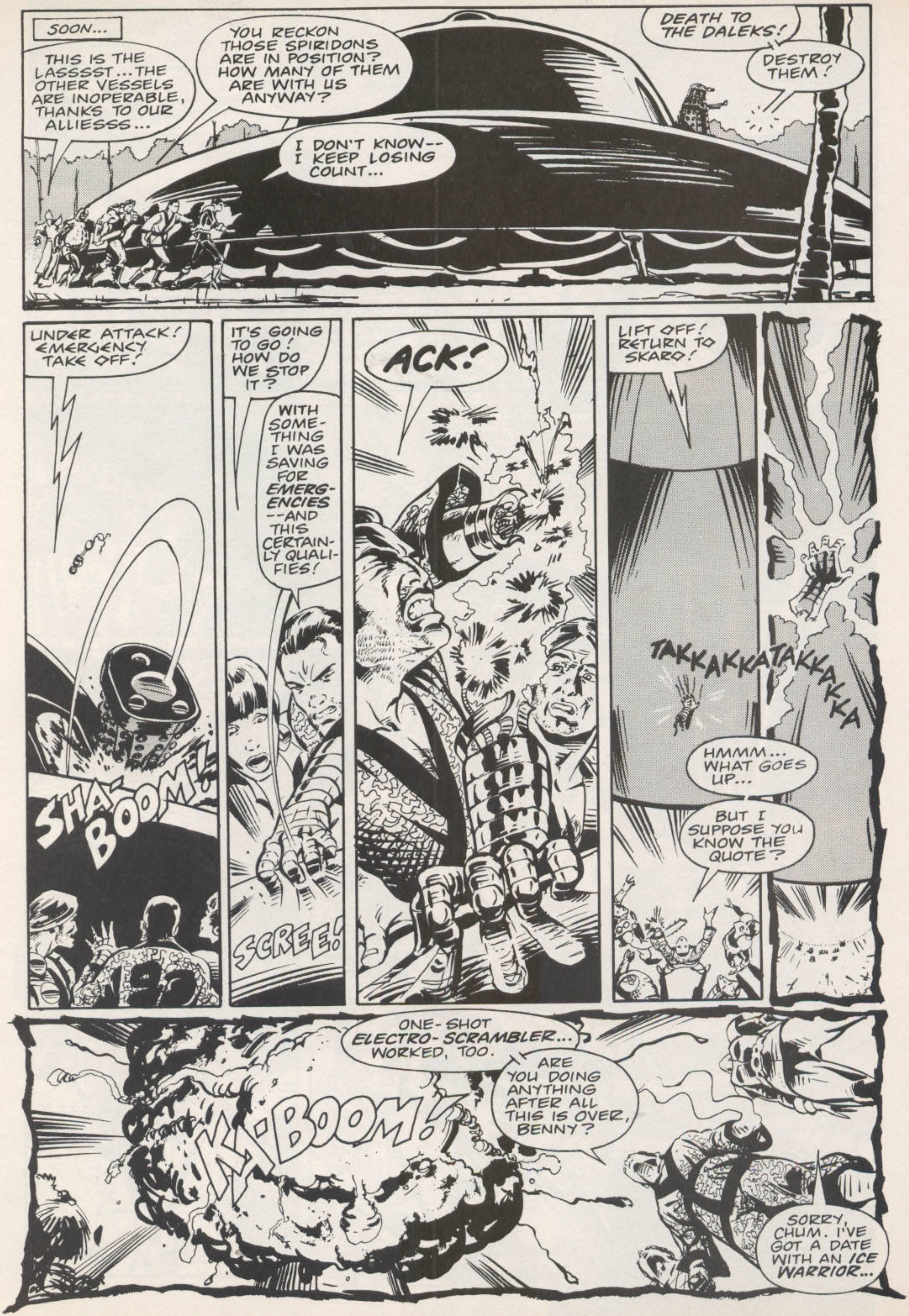

SPIRIDON. THE DOCTOR AND THE IMPERIAL DALEKS HAVE FOUND DAVROS' REBEL DALEK ARMY.
THEIR REACTION IS ALL TOO PREDICTABLE.
EXTERMINATE DAVROS! DESTROY HIM!
EMPEROR of the DALEKS!
PART FIVE.
PLOT: JOHN FREEMAN AND PAUL CORNELL
SCRIPT: PAUL CORNELL
ART: LEE SULLIVAN
LETTERS: ANNIE
EDITOR: JOHN FREEMAN
THE DALEKS CREATED BY TERRY NATION, ABSLOM DAAK CREATED BY STEVE MOORE AND STEVE DILLON.

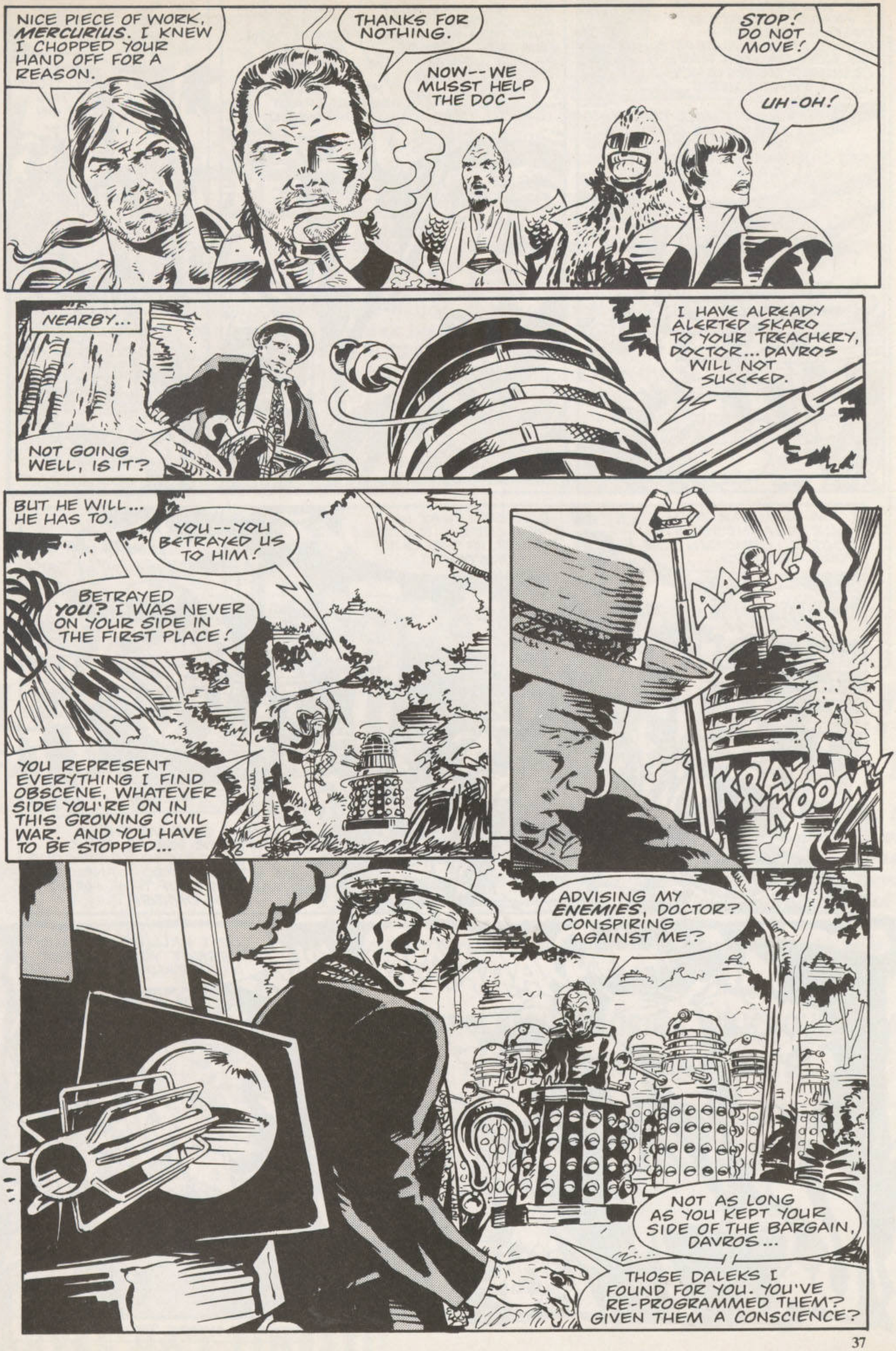

EXTERMINATE THE USURPERS!
ACTIVATE THE CAPTIVES! THEY WILL PROVIDE ADDITIONAL FIREPOWER!
I OBEY!
OPERATIVE DAAK WILL—
NO HE WON'T!
ALERT! FUNCTION IMPAIRED!
BEEP! BEEP!
DOCTOR-- YOU HAVE BETRAYED US!
KER-UNCH!
YOU WILL BE--
FLUMP
EXTERMINATED? I DON'T THINK SO. YOU SEE THE SPIRIDONS ...OR RATHER YOU DON'T... HAVE OTHER IDEAS...

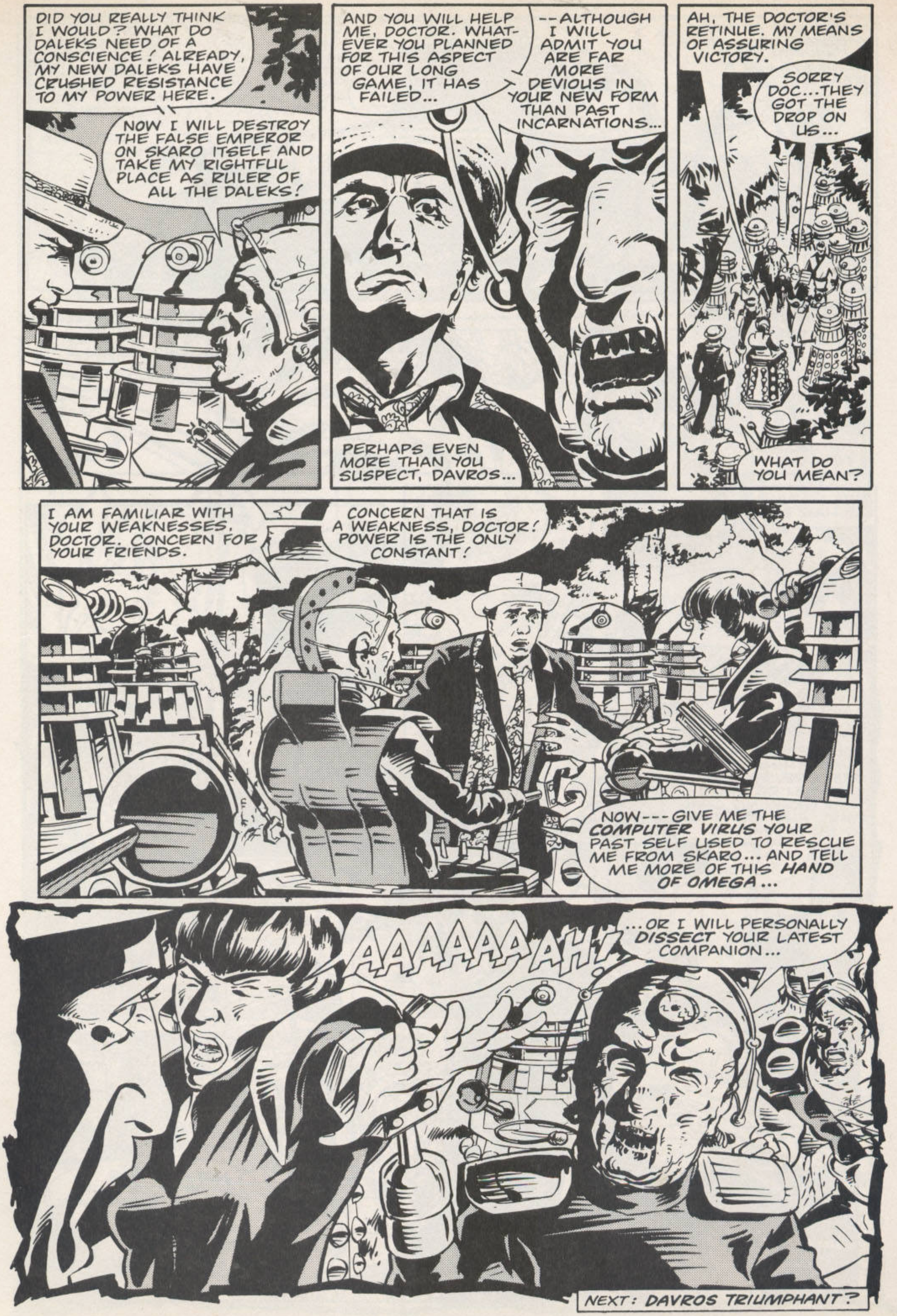

THEY'RE INVISIBLE ... AND THEY HATE DALEKS ALMOST AS MUCH AS I DO...
BENNY! WAKE UP! THERE'S WORK TO BE DONE!
RE... RE...
REBECCA. MY DOLL. SHE WAS WITH MUM WHEN SHE WAS KILLED BY THE DALEKS.
YEAH?
SOUNDS LIKE WE GOT MORE IN COMMON THAN I THOUGHT. YOU WANNA KILL SOME DALEKS?
YES, DAAK. VERY MUCH.
MOMENTS LATER, OUT OF RANGE OF THE DALEK GUNS...
I WASN'T BRAINWASHED. I WAS JUST TRYING TO FIGURE OUT THAT JOKE YOU TOLD ME...
WITH THE PSYCHE DALEK DESTROYED, YOU CAN THINK FOR YOURSELVES...
OF COURSE, HARMA...
BUT LET ME MAKE A SUGGESTION. DON'T LET THE BLACK DALEK WIN!


MEANWHILE--THE BATTLE BETWEEN RIVAL DALEK ACTIONS IS ABOUT TO REACH A FIREY CONCLUSION...
SURRENDER-- YOU ARE COMPLETELY OUTNUMBERED!
BOOM!
KREEE!
WITHDRAW! ALL DALEKS RETURN TO SHUTTLES!
COMMAND SHIP--DESTROY THE PYRAMID FROM ORBIT!


IN ORBIT--THE DALEK SAUCERS RESPOND TO THE NEW ORDERS...
TARGETTING ENEMY... ENERGY LEVELS TO MAXIMUM POWER...
THE FORCE OF THE DALEK BLAST FOCUSSED ON DAVROS' BASE IS INCREDIBLE... BUT IT FAILS TO REACH ITS TARGET...
HE HAS NOT SURVIVED THE MILLENIA SINCE HE FIRST CREATED HIS CREATURES WITHOUT PLANNING IN ALL HIS BATTLES...
--AND FOR ANY FORM OF ATTACK!
ON BOARD THE LEAD SAUCER...
ENERGY BEING REFLECTED BACK... EMERGENCY! RAISE ALL--
BOOOOOM!
ON THE SURFACE...
MY-- DAVROS CERTAINLY THINKS AHEAD... SALANDER, MERCURIUS --CAN YOU SABOTAGE THE SHUTTLES? THEY MUSTN'T GET AWAY.
WHERE ARE YOU GOING?
TO FIND THE BLACK DALEK!


SOON...
THIS IS THE LASSSST... THE OTHER VESSELS ARE INOPERABLE, THANKS TO OUR ALLIESSS...
YOU RECKON THOSE SPIRIDONS ARE IN POSITION? HOW MANY OF THEM ARE WITH US ANYWAY?
I DON'T KNOW-- I KEEP LOSING COUNT...
DEATH TO THE DALEKS!
DESTROY THEM!
UNDER ATTACK! EMERGENCY TAKE OFF!
SHA-BOOM!
IT'S GOING TO GO! HOW DO WE STOP IT?
WITH SOMETHING I WAS SAVING FOR EMERGENCIES --AND THIS CERTAINLY QUALIFIES!
SCREEE!
ACK!
LIFT OFF! RETURN TO SKARO!
TAKKAKKATAKKAKKA
HMMM... WHAT GOES UP...
BUT I SUPPOSE YOU KNOW THE QUOTE?
KA-BOOM!
ONE-SHOT ELECTRO-SCRAMBLER... WORKED, TOO.
ARE YOU DOING ANYTHING AFTER ALL THIS IS OVER, BENNY?
SORRY, CHUM. I'VE GOT A DATE WITH AN ICE WARRIOR...


NICE PIECE OF WORK, MERCURIUS. I KNEW I CHOPPED YOUR HAND OFF FOR A REASON.
THANKS FOR NOTHING.
NOW-- WE MUSST HELP THE DOC—
STOP! DO NOT MOVE!
UH-OH!
NEARBY...
I HAVE ALREADY ALERTED SKARO TO YOUR TREACHERY, DOCTOR... DAVROS WILL NOT SUCCEED.
NOT GOING WELL, IS IT?
BUT HE WILL... HE HAS TO.
YOU--YOU BETRAYED US TO HIM!
BETRAYED YOU? I WAS NEVER ON YOUR SIDE IN THE FIRST PLACE!
YOU REPRESENT EVERYTHING I FIND OBSCENE, WHATEVER SIDE YOU'RE ON IN THIS GROWING CIVIL WAR. AND YOU HAVE TO BE STOPPED...
AAAK!
KRA-KOOM!
ADVISING MY ENEMIES, DOCTOR? CONSPIRING AGAINST ME?
NOT AS LONG AS YOU KEPT YOUR SIDE OF THE BARGAIN, DAVROS...
THOSE DALEKS I FOUND FOR YOU. YOU'VE RE-PROGRAMMED THEM? GIVEN THEM A CONSCIENCE?


DID YOU REALLY THINK I WOULD? WHAT DO DALEKS NEED OF A CONSCIENCE! ALREADY, MY NEW DALEKS HAVE CRUSHED RESISTANCE TO MY POWER HERE.
NOW I WILL DESTROY THE FALSE EMPEROR ON SKARO ITSELF AND TAKE MY RIGHTFUL PLACE AS RULER OF ALL THE DALEKS!
AND YOU WILL HELP ME, DOCTOR. WHATEVER YOU PLANNED FOR THIS ASPECT OF OUR LONG GAME, IT HAS FAILED...
--ALTHOUGH I WILL ADMIT YOU ARE FAR MORE DEVIOUS IN YOUR NEW FORM THAN PAST INCARNATIONS...
PERHAPS EVEN MORE THAN YOU SUSPECT, DAVROS...
AH, THE DOCTOR'S RETINUE. MY MEANS OF ASSURING VICTORY.
SORRY DOC... THEY GOT THE DROP ON US...
WHAT DO YOU MEAN?
I AM FAMILIAR WITH YOUR WEAKNESSES, DOCTOR. CONCERN FOR YOUR FRIENDS.
CONCERN THAT IS A WEAKNESS, DOCTOR! POWER IS THE ONLY CONSTANT!
NOW--- GIVE ME THE COMPUTER VIRUS YOUR PAST SELF USED TO RESCUE ME FROM SKARO... AND TELL ME MORE OF THIS HAND OF OMEGA...
AAAAAAAAH!
...OR I WILL PERSONALLY DISSECT YOUR LATEST COMPANION...
NEXT: DAVROS TRIUMPHANT?

ALPHA MARKETING (UK) Ltd.

A Midlands-based company, Alpha Marketing (UK) Ltd. are shortly releasing a whole range of new, pocket-money priced *Doctor Who* goodies. These will include mugs, badges and money-boxes.

Beautifiully decorated, utlising some of the extraordinary artwork from Doctor Who Magazine and Doctor Who Classic Comics, the mugs are due to be released around the time you read this and will be available from specialist shops and dealers as well as High Street stores.

The badges, initially one TARDIS badge and one Dalek badge, will contain microchips. On pressing the Dalek badge, the gun stick will glow red and this is accompanied by the sound of a Dalek blaster. The TARDIS badge has a flashing blue light and is acompanied by the TARDIS materiaisation sound.

The money-box will, as you insert coins, play the *DoctorWho* theme tune.

On the back of this edition of DWM, you will see an advert for some very limited edition Thirtieth Anniversary metal pin badges and ceramic mugs, originally created for the recent BBC Video Doctor Who Thirtieth Anniversay launch. We have twenty sets of these exclusive and rare gifts to give away in this *free* competition.

All you have to do is tell us the titles of the three stories that celebrated:

a) The Tenth Anniversary
b) The Twentieth Anniversary
c) The Twenty-Fifth Anniversary

of *Doctor Who.* Write your answers on a postcard or back of a sealed envelope, marking your entry Alpha Waves, and send it to the address on page two.

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In the last year, Overkill took the comic book world by storm! And you ain't seen nothing yet! Marvel UK's most startling creations to date will be debuting in these pages in the months to come, alongside all your current favourite characters! Now's your chance to get a ringside seat at the very start of a whole new Marvel Age! So don't get caught in the rush, but make sure of every issue...

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WRITING WHO

Writing Who

Ben Aaronovitch

Photo © Marcus Hearn

Following his description of the making of the hugely popular *Remembrance of the Daleks* in the DWM Summer Special, Ben Aaronovitch talks to Marcus Hearn about the recently repeated *Battlefield*, the recently published *Transit*, and a few ideas that didn't quite make it . . .

It's pronounced Arrow-know-vitch apparently. After years of getting it wrong Ben corrected me. It wasn't the first surprise of the afternoon. "My writing career started when I bought an Amstrad PCW," he confessed. "I *was* writing before that – it's just that everything was badly spelt!"

Fortunately spelling wasn't an issue with Ben Aaronovitch's television writing, which began with 1988's highly acclaimed *Remembrance of the Daleks*. It continued with the Season Twenty-Six story *Battlefield*, which began life with a different title and one less episode . . .

"*Storm Over Avallion* was thought up while I was watching the filming of *Paradise Towers* in 1987. They didn't know what slot in the next season I'd get and there was a chance I'd get the three-part all Outside Broadcast slot. So I had to write something set outdoors, because OB works best outdoors. It's almost as much trouble to go into a studio as it is to go indoors with OB. I needed something set in the countryside, and in contemporary times because again this works better with OB. This was only an idea, and was all before I wrote *Remembrance*. I didn't put pen to paper as I didn't have a plot: just a series of ideas. After *Remembrance* I wrote an episode, just for myself, to see how the characters worked. This is basically the same first episode that was screened, except a lot of the details were changed.

"I wasn't happy with *Battlefield*. Everything that could go wrong went wrong. I didn't write a very good script. The cast was good and it was well directed but it was really over-ambitious. And all the special effects went wrong. This wasn't necessarily anyone's fault, but in *Doctor Who* you can often only do things once. The explosions didn't go to plan. For example there's a scene where the Brigadier gets knocked through a window and the special effects cannon that was supposed to spray debris didn't go off. There was all this smoke everywhere and then the OB shot didn't match. There were all these little things that I'm not sure anyone notices, but I notice and it makes it very painful to watch. It was only about three to four per cent of what I imagined because of that. The designer really couldn't figure out what I was talking about.

"I wasn't happy with my script; it was flawed. Andrew Cartmel (the script editor) asked me to expand it to a four-parter and it just didn't work. As a three-parter it had a kind of simplistic elegance to it."

So where did the extra episode fit in? "It wasn't that simple. The middle episode was stretched over two episodes and bits filtered in. Once you have a structure it's very hard to break that in your mind. As a three-parter it was much more succinct. If you think about the plot – in the initial episode Ancelyn arrives and in the end Morgaine arrives, in the middle episode there was the conflict between Morgaine and Ancelyn and the humans have to decide which side they're on and in the third episode you discover Arthur in the spaceship under the lake and get the resolution. You can see that's more elegant than what actually happened."

Who's fault is it the script didn't work? "Mine. I'm willing to blame loads of other people for what's their fault, and I frequently did, but it was *my* fault."

His honesty gives rise to an awkward silence broken by my asking if he now resented the imposition of the extra episode. "It wasn't anyone's imposition – Andrew was doing me a favour. You get more money for four episodes than three. I wasn't to know that I couldn't expand it to four episodes and he wasn't to know either. He had great faith in me and didn't know I'd completely botch the structure up! In *Remembrance* the structure worked fine. I should have sat down and completely rethought the idea from top to bottom. We *were* rushed though. One minute you're looking at a deadline which is a comfortable eight months away and the next thing it's hurtling towards you with the inevitability of a freight train."

Was Brigadier Bambera written as the series' permanent replacement for Lethbridge-Stewart? "No. UNIT was never going to come back on a permanent basis, but if you're on Earth in the late Twentieth Century and you're fighting alien hordes in England and UNIT don't turn up then it's going to look a bit odd. I never thought of Bambera as a recurring character.

SPLENDID ISOLATION

"*Battlefield* was very difficult to write because I was juggling too many ideas. My crucial mistake was putting Lethbridge-Stewart in. That really made things difficult because I was running too many characters."

Was the character, like the extra episode, 'grafted on'? "Actually I asked to put Lethbridge-Stewart in and John Nathan-Turner said 'What a good idea.' He

Jean Marsh as Morgaine and Nicholas Courtney as the Brigadier joined forces with Sylvester McCoy and Sophie Aldred for 1989's *Battlefield*. Photo © BBC

left me completely alone because he knew Andrew was good. Andrew is the best script editor I've ever worked with because he doesn't get vague on you. He doesn't say 'I think the first part's a bit slow.' Instead he'll say something like 'Scene Number Two is irrelevant – cut it.' This is a godsend because if you've spent a month writing a script you're so close to it you can't see these things. If someone just says 'It's a bit slow' you're left thinking 'Where?' Andrew will tell you where."

Why ignore the continuity established in the Brigadier's previous story, *Mawdryn Undead*? "Because it was already ruined. There's no way Lethbridge-Stewart should have been teaching in that school. He should have been a general for a start; you almost always get promoted when you retire. I found out recently that it wasn't originally supposed to have been Lethbridge-Stewart in that story anyway."

Ben took the Brigadier out of school, into a mansion and gave him a wife. "I wanted him to have a family. I was a bit fed up of his splendid isolation. As an officer I could imagine him having no emotional attachments and no fixed family because he was dedicated to his job. After his retirement he seemed too alone. So I found the episode with the mention of Doris, I think it was *Planet of the Spiders*, and I thought 'My God, he *does* have a love life.' I needed him to have something to lose because I wasn't sure if he was going to die or not."

Kill the Brigadier? Surely not!

"I *was* going to kill him off. I swear it. Sometimes you have to kill off a well-loved character just to remind people you're serious. Sometimes you've just got to be bold, but I couldn't do it." He stubs out a cigarette, only to light another immediately.

"There was a very nice scene I wrote for the Doctor where he says he wished he hadn't seen the Brigadier die because if he hasn't seen someone die then they're not dead. It was about time travel – if the Doctor goes far enough forward everyone's dead but if he has no knowledge of it, if he hasn't seen someone's death, then they're not dead, because he can always go back to a time when they're alive.

"I didn't bottle out – it just didn't work. I wrote three different versions of what happened to Lethbridge-Stewart. In one of them he comes back to the house and says to Doris: 'I've just been made an extraordinary job offer' and one of these big organic spaceships goes whoosh over their heads. He says 'You'll love it – you'll be Queen! There'll be a bit of admin . . .' That was my favourite ending but I'm not sure I could have got that to work either." He dissolves into fits of laughter. "Mainly because they probably couldn't have afforded the spaceship."

Unlike *Remembrance*, which was universally well-received, the reaction to *Battlefield* was decidedly mixed. "I read the reviews for *Remembrance*. They were fairly good. I didn't read them for *Battlefield* though because I was so depressed by the time I finished it I couldn't bear to read about it. One day I may open up the script again and read it and think 'Gosh! This was actually quite good' but at the moment I think it was crap."

STONEHENGE SAMURAI

As well as working on *Doctor Who*, and later *Casualty*, together, Aaronovitch and Cartmel wrote the first script for the 1989 stage play, *Doctor Who – The Ultimate Adventure*. "Yes, the great unmade stage play," he grins, an idea forming in his mind. "Actually, if I can get Andrew's permission I think I might submit it as a comic."

Was their plot radically different from Terrance Dicks' eventual story? "Hmm, the plot was the first problem. It was a case of me and Andrew being totally over-ambitious as to what you could do and what people wanted from us. It's a perfectly good story but it should be filmed. Basically it goes like this: the Doctor bops around bits of the universe setting up a very elaborate trap for the next generation of Daleks. He has to pull together lots of different elements.

"It turns out the Doctor created Stonehenge. The Doctor arrives at a rock festival near Stonehenge in 1968, and you can hear stuff like Tangerine Dream in the distance. He meets this hippy who tells him this weird theory about a dome-shaped formation of rocks which is actually a parabolic antennae and the Doctor says 'Yeah, it took me ages to get them here.' Stonehenge was built to send a signal to this star which ➤

***Battlefield*'s The Destroyer (Marek Anton), a character Aaronovitch also used in his comic strip submission of *Transit* to DWM a couple of years before it became a novel. Photo © BBC**

was so far away the Doctor had to build it all this time ago so the signal would reach the star at the right time.

"We invented this alien race called the Metatraxi who turned out to be really funny. They were Samurai insect creatures who loved to fight and found the idea of taking prisoners faintly immoral, in much the same way we find making toilet jokes faintly immoral."

He puts on a weasly voice and launches into an energetic impression of one of the insects. "*Polite people don't talk about taking prisoners!* They don't like to fight people who are unarmed so they have this moral quandary with the Doctor who hasn't got any weapons. There's this running joke where they keep trying to lend the characters weapons so they can fight them.

"The Doctor meets this woman who's a torch singer, science-fiction magazine fan and gun runner from 1958 Algiers and he takes her to this planet which she changes to her vision of what the future should be like. She turns it into a pirate base. There's a scene set in a stolen Metatraxi battle-cruiser where the Doctor gives a long economical and sociological lecture about why piracy is impossible in deep space and the next thing of course they're boarded by pirates and this woman!

"The planet they end up on turns out to be the lair of the data vampire – a vampire which eats data by sucking up the inane nucleoids from people's blood. It had a lot of typical Andrew touches; he has this thing about scaring people, reassuring them and then revealing they were right the first time! We built up the vampire, then said it was OK because it ate data, and then revealed it ate data by drinking your blood!"

So why wasn't the script accepted? "It was unproducable – unless you're Andrew Lloyd Webber's *Cats*. There were a lot of good ideas kind of thrown together."

Was it a musical? "Yeah, we had some songs in there. We scripted it, gave it to them and they took the other one."

He gave a resigned shrug before I asked him about another unrealised ambition. "We had lots of ideas for Season Twenty-Seven. We had contingency plans for Ace leaving – we wanted her to leave properly, not just disappear between seasons. The story where Ace left was probably going to be Marc Platt's and set either in the Sixties or on Mars. It was going to have a very Sixties *Avengers* feel to it.

Ace discovers King Arthur in a spaceship under a lake... Photo © Susan Moore

A NEW COMPANION

"If you look at the *Doctor Who* episodes that work they're usually the episodes that clearly define a genre and an atmosphere, stick to it, then add a *Doctor Who* flavour. If you look at *Ghost Light*, it's clear that Marc Platt sat down to write a Victorian mystery – of course it's not, but it's got that atmosphere. We'd sussed by then that you could ask the BBC to do anything except the future. If you want them to do a Victorian house they'll do the most beautiful Victorian house, they do it so well, so we decided we weren't going to do anymore stories with dodgy spaceship interiors. We played to the strengths and *Ghost Light* showed us what you could do with a good director and something the BBC does well. We were thinking about setting stories in the Sixties, because we knew the BBC could do decent Sixties. We'd learnt from *Remembrance* that maybe we should set things in a more rural than urban setting because it was easier to do. We never actually wrote anything down though. It was all at the discussion stage.

"We were talking about a new companion. We needed someone who was nothing like Ace, but had the same qualities."

Were there plans for a radically different type of companion? "Well, the attractive young woman is standard. It's *Doctor Who*. Every time someone's tried to vary from that it's always gone wrong.

"The new companion's father was going to be a gangland boss. We needed someone who was going to be streetwise, but wasn't the same as Ace. If we'd had another street urchin it would just have been Ace II and it would have been so transparent. However we wanted that edge of criminality so we decided she was in fact the daughter of this former gangland boss who's gone legitimate and sent her to public schools and finishing schools in Switzerland in order to make her an upper class young lady. Except she doesn't want to mix with aristocracy as she's spent most of her free time hanging around with his former associates, learning how to crack safes, learning how to break into buildings and doing that sort of thing."

I wondered who exactly the creative team behind these tentative plans was. "It was me, Andrew, Marc and anyone else who happened to be in the room at the time. Marc's got the most incredible brain. I think it must be all that opera he watches."

Despite there being no shortage of ideas, the twenty-seventh season of *Doctor Who* of course never materialised. "It just fizzled out. I don't know why it happened. It made more money than it cost. It was like free TV for the BBC.

CROSSROADS IN SPACE

"After *Doctor Who* I did an episode of *Casualty*. I spent some time in a casualty unit and did the same thing I did in *Doctor Who* – I watched the previous episodes. I began to develop this critique of what happened in *Casualty*, and it wasn't happening on purpose but it developed from centering drama around accidents. The accidents began to look like the consequence of people's moral decisions. People were dying because other people needed to come to their senses. However when I went to a casualty unit it didn't look like that. People just *die*. I wanted to do a story about people who *don't* die for a reason and how other people cope with it. That's probably why I only did one!

"I also did thirteen episodes of BSB's *Jupiter Moon*, about two episodes a month, and a lot of fun it was too. It was *Crossraods* in space, except it was cheaper than *Crossroads*. We were making three episodes a week and that's fast. It was the cheapest thing I ever worked on and that's why it was such enormous fun. You had no illusions about it – no-one was going around saying it was a quality programme. William Smethurst (the producer) never used to bother asking for rewrites – he used to rewrite anything that was required himself. Also, I remember you could only use eight of the standing characters per episode because that was all they could afford."

BEYOND DOCTOR WHO

Aaronovitch's most recent project was the tenth *Doctor Who – The New Adventues* novel: *Transit*. The story began life some years before as a potential idea for the television series and, in 1988, a possible comic strip for **Doctor Who Magazine**.

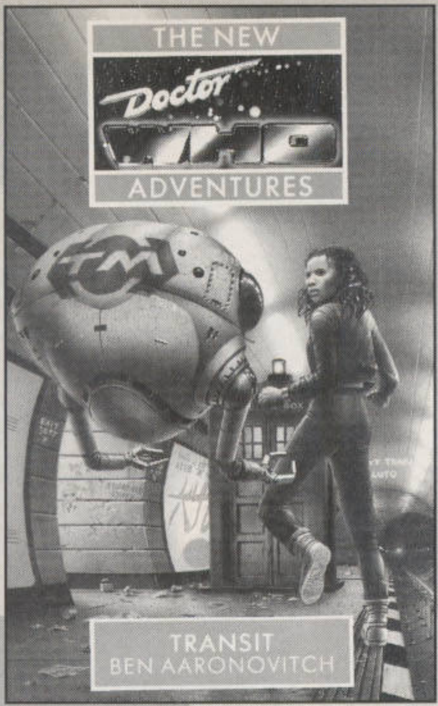
"Yes," he beams, lighting another cigarette. "Never waste anything.

"I thought I'd like to write a comic and I was looking around for a storyline. Then I realised I already one – *Transit*. What I'd given Andrew amounted to one page – I just waved my arms around a lot when I showed him – but I expanded it a bit and sent it to the editor of the magazine, John Freeman."

In light of the extensive criticism of the novel's sex and swearing, is it fair to say *Transit* betrays the spirit of *Doctor Who*?

"No. Well I wouldn't say yes, would I? The book had to go in first draft. If I had the chance to revise it, which I didn't because I was so late, I would have taken some of the swearing out. The Floozies would have been exactly the same though. They would have sworn.

"I like Paul Cornell's book *Love and War*, and I enjoyed his other one, *Revelation*, as well. He has a good eye for character. In *Love and War* Ace has a lover but you never actually see her making love to the guy. That's my defence of the sex. People *do* have sex."



But not in *Doctor Who*.

"Nobody said it had to be like the television version. No-one's head exploded into a big puffball in the television version either.

"The reasoning behind the notorious 'taste of semen' scene is that I had two characters who were prostitutes and didn't want to glamourise that. It can become glamourised if you don't talk about what a horrible job it is. That one line, and that's all it is, lets you know that she's doing a really horrible job. It's not a nice life. It's very important you follow that because if you don't understand how horrible life is in The Stop is you don't understand how easy it is for Benny to start a riot there."

I wondered if he regarded writing such a novel irresponsible bearing in mind the young readership such a book might attract. Indeed, did he have any idea who the potential readership was? "I don't know. You never know who reads a book."

But surely this is something you bear in mind when writing a book? "No, you don't. Your publisher has to bear in mind your type of audience. When you write for television you don't know who your audience is. Your producer may be aiming for an audience and he'll tell you."

So presumably the 'producer' of the books, Virgin editor Peter Darvill-Evans, was happy with the book? "He wouldn't have published it if he wasn't happy with it. I just wrote what I thought was a proper novel. With the novelisation of *Remembrance of the Daleks* I knew exactly what it was. There was no swearing in the script of *Remembrance* so there's no swearing in the novel."

Admittedly, *Transit* does stretch *Doctor Who* further than any of the other books in the range. "Well that's what I thought the point was," he protests, his patience starting to wear thin. "It *was* a *Doctor Who* book. Very much a *Doctor Who* book."

But how far can you stretch *Doctor Who* before it becomes something else? "You can't stretch it far enough. *Doctor Who* has always fed on other genres. *Transit* fed from me trying to go beyond Cyberpunk. Am I going to push *Doctor Who* as far as it can go? Damn right I am. *Doctor Who* is *for* pushing as far as it will go. People forget that – they only see the institution."

Ben Aaronovitch is not the only *New Adventures* author undeterred by criticism, and sales certainly haven't given Virgin cause for concern. "I'm trying to think up a plot for another one. I want to do a purely historical one set in the American Civil War. I can't commit to anything though because I've got another project coming up."

But will *Doctor Who* ever return to television? "The concept could run forever," he decides after a long pause. "I miss *Doctor Who* because there were so many things I wanted to do with it. I hadn't finished. There were so many ideas to explore." ◄►

Alternate dimensions clash as the Doctor pits his wits against Morgaine, Arthur's arch-enemy. Photo © Susan Moore

Tuesday 27th April 1993 was the date. BBC Video had organised a press event to celebrate the start of their campaign to remind the general public that 1993 is *Doctor Who's* Thirtieth Anniversary. The national press, radio and tv arrived in force and the day was a huge success. Nicholas Courtney read out a history of the show, accompanied by a slide show, clips from the series were shown and Courtney later joined the four Doctors and BBC Video boss Tony Greenwood in a panel discussion about the past and future of the show. Still no firm commitment was forthcoming from any arm of the BBC regarding a new series but we were all told to keep our fingers crossed. As if we hadn't been!!

DWM photographer Austen Atkinson-Broadbelt was there to record the event for posterity!

1: The press were greeted by these two Time Lords...

2: ...and watched over by the stony gaze of the Melkur!

3: Keeping a watchful eye on the nation's press...

4: The odd-numbered Doctors gather around some silver-hued chums!

5: The photo the press had waited for. Four Doctors and a Dalek - all thirtysomething this year!

6: Top Radio 1 FM producer Simon Sadler catches some golden words from Peter Davison for a competition run the following week on Simon Bates' morning show.

7: Friends of the stars! DWM editor Gary Russell and assistant editor Marcus Hearn try to keep Master of Ceremonies Nicholas Courtney amused!

8: The two editors! Gary Russell and Virgin Books supremo Peter Darvill-Evans (right) practice their Colgate smiles, while Sylvester McCoy is far more astonished by PD-E's Vidal Sassoon hairstyle!

9: Colin Baker finds it alarmingly easy to remember what all the buttons and switches were actually for!

10: The day's guests of honour - Jon Pertwee, Colin Baker, Sylvester McCoy and Peter Davison. The cellular phone idea was one of the Fleet Street photojournalist's, *not* BBC Video's!

Prelude

White Darkness

Hooded eyes glinting in the darkness, Paul Richmann sat on a weathered boulder overlooking the city below. His thumb blindly traced tiny circles over smoothed metal, like a silent litany, feeling the faint impress of engraved initials on the back of the casing. The lights of the city flickered and danced like the worshippers at temples, electric light not yet having reached Port-au-Prince.

Though he looked out over the city on a balmy night, Richmann's eyes did not see the dancing flames.

They didn't see the sparkling stars that fell from the heavens into the inky night-time waters of the Caribbean.

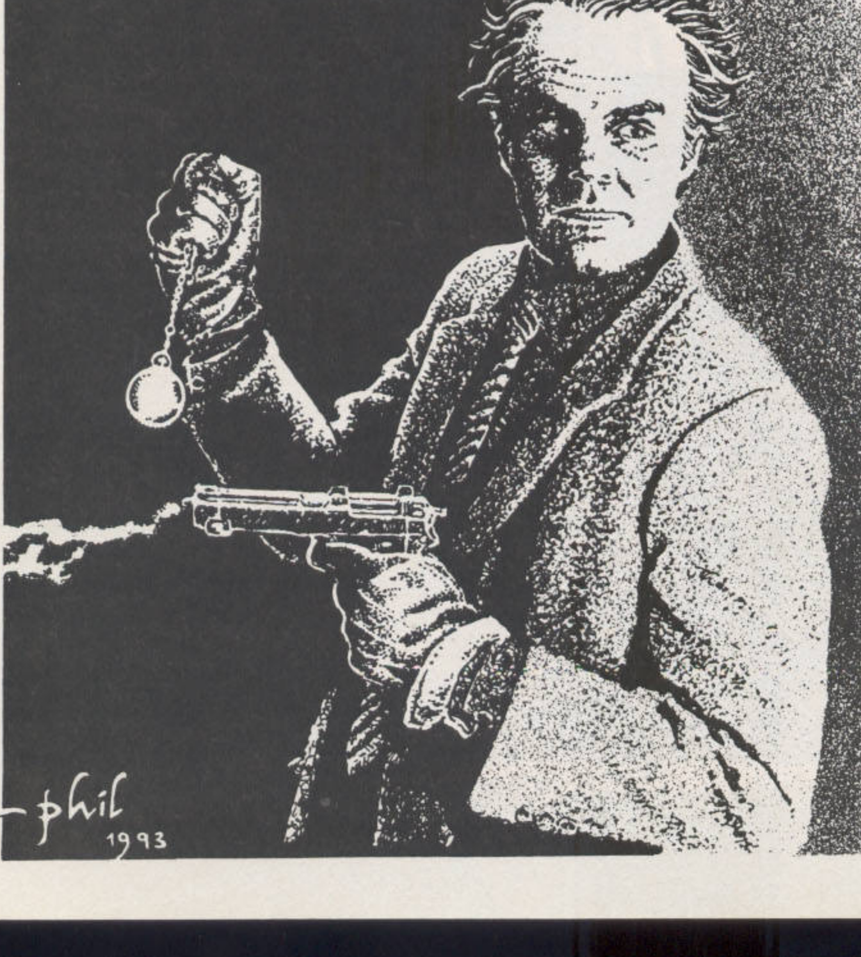
They saw . . .

The building was an ancient red brick tenement, with mould staining the walls. Red and green should never be seen, it was said, and the corners of Richmann's thin lips turned up slightly at the thought of old superstition. It was certainly the landlord's unlucky day.

Iron railings sprouted from the tarmac in front of the building, and Richmann tapped a few of them experimentally on his way along to the door, recalling how a stick bounced from them when running past almost a quarter of a century ago. The thought was distracting, so he shoved it away into the darker recesses of his mind, returning his full attention to the door which he was approaching.

It was time-worn now, the paint peeling, the overhang fallen away from each step below. He had been told that it now creaked a bit, unless the edge was held near the top. Wrapping gloved fingers around the edge, he slowly opened it, and stepped into the dusty hallway, pulling the door closed. He stood for a moment, letting a faint thrill run through him as the musty scent of the hall brought long-dormant memories to mind.

His pulse quickened in anticipation as he heard a faint groaning of wood from above. He glanced at the old clock on the wall, noting that it was five to twelve. He recalled that the old man always used to return at midday, and had discovered from discreet enquiries that this was still the case.



Glancing only briefly to either side, he jogged up the stairs as lightly as a cat.

The apartment was exactly as he remembered it, from the tatty curtains, to the table propped up with a book. a stuffed armchair, sagging with age, was off to one side, back to the door. Richmann scowled, not liking the idea of having his back to a door, but nevertheless settled into the chair.

With quick, silent movements, he slid a charger in the breech of a large automatic pistol, a Steyr 1912, and clipped a magazine into the butt. The gun sitting heavy and cold and in his hand he sat back, ears listening carefully for any sound from outside.

It was several minutes before he heard it - the door below creaking open then shut.

Wearied footfalls on the stairs.

The door behind slipping open.

A grizzled, yet still quite large figure, passed by to his left, and stumped off towards the other room. A few vague shuffling noises came through the open door, and then the figure returned, this time without its coat.

The old man stopped in astonishment, as he saw Richmann sitting comfortably in the armchair. "Is that you, Paul?" he asked incredulously.

Richmann nodded wordlessly, and levelled the gun at the old man's chest.

"It's so good to see you! Ever since you . . . had your falling-out with those men and left, your mother and I – "

"I heard she died," Richmann stated softly.

"Yes, yes," the old man nodded nervously. His face reflected grief, but the tone of his voice hinted at something darker. "Her legs were no longer what they were; she fell . . . "

"So I heard. I received a letter from her recently, you know. Do you you want me to read it to you? I have it here."

"I . . . don't think that'll be necessary."

"I thought not. I still have the scars, of course, but I presume you won't need to see them either?"

"No." The old man's voice was very quiet.

"Good," Richmann smiled wanly, "I haven't got all day."

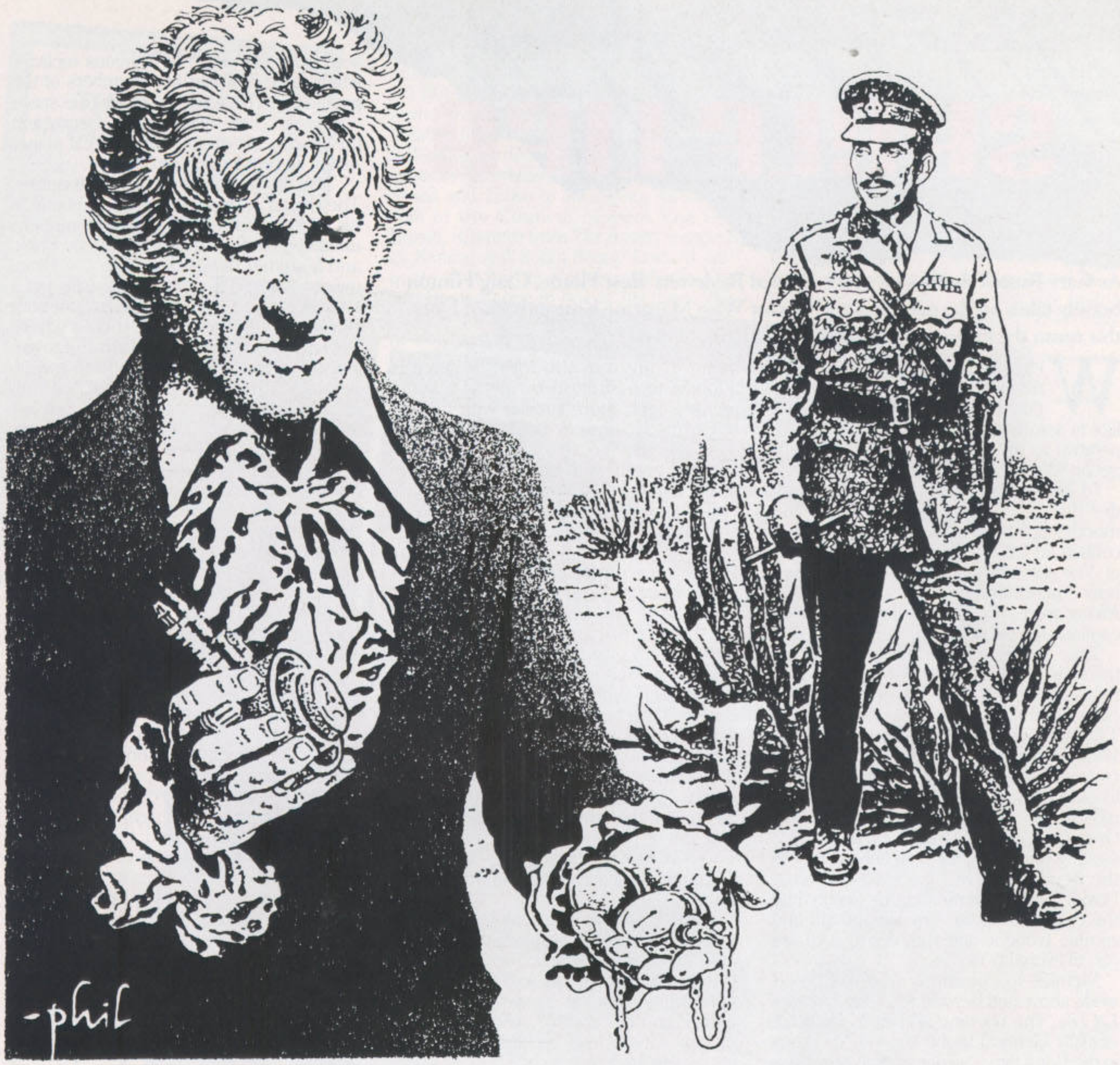
If the other residents heard the sharp retorts, they either were wise enough to pay no attention, or idly put it down to the gleaming automobile – still something of a rarity even in Philadelphia – that squatted outside.

In a few moments, Richmann emerged from the red brick building, and got into the back seat of the car, which drove off.

"You saw him?" asked the man who sat next to Richmann.

"Wilhelm? For the last time, General, and just long enough to collect what was left to me." Richmann held a small pocket watch up by its chain. "Why did you come?"

"I've been curious about you since we met in Africa."



"And are you satisfied?"

"Not really."

"Good." Richmann looked out at the city as it passed them by. "I'd forgotten how cold it can get here."

"No matter; we'll be in warmer climes soon enough."

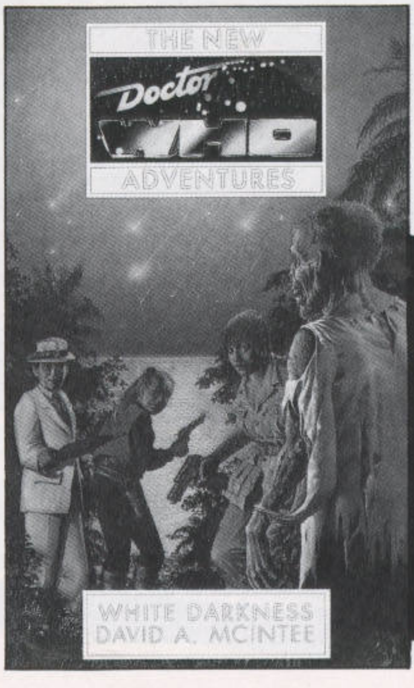
The slim white trails of jet aircraft now crossed the sky in place of falling stars, but the country was much the same. Apparently unaffected by the heat, a tall man strode through the gently waving sisal, his eyes glued to the dial on a little boxon his hand. "Haven't the Americans got their own people to find bits of rockets?" he called.

"Quite a lot of them," came the measured answer from the nearby road side, "but none with your . . . qualifications, Doctor."

"I suppose not," the Doctor muttered irritably, glancing back to where sunlight gleamed from the shoulder pips of a mustachioed man leaning against a jeep. "I warned you this would not do anything except delay my repairs to the TARDIS."

"Oh come on, don't tell me you still think you'll get that old Police Box working?"

"Of course I – " He broke off as the needle quivered on the dial. "Just a minute, Brigadier, I think I've found something." He knelt down, bending some of the sisal out of the way, to reveal a dull gleam set into the earth.



As the Brigadier jogged over, the Doctor dug out the piece of metal with a Swiss Army knife. "Any luck, Doctor?"

The Doctor examined the piece of metal, noting the faintness of the engraved letters 'W.R.' on the back. He flipped open the lid, weighing it thoughtfully in his hand as he stared at the still hands coated with dust. "No," he said, reburying it after a moment's thought. "We'd best keep looking."

David A McIntee

***Doctor Who* -**
The New Adventures:
White Darkness
Written by
David McIntee
with a cover by
Peter Elson.
Published by
Virgin/*Doctor Who* Books on
17th June 1993
at £4.50

SHELF LIFE

As Gary Russell shuffles off to the Retired Reviewers' Rest Home, Craig Hinton bravely takes on the mantle of the Doctor Who Magazine Kroton-basher. Does this mean the killer-ovens are about to be reprieved?

Welcome to **Doctor Who Magazine**'s revamped reviews section: Shelf Life. Before I start, I'd like to assure you that I can be just as vituperative as my predecessor! Anyway, let's get on with the job . . .

I'd like to begin this month with a wander through literary land. Because last month's splendid anniversary issue didn't contain an Off the Shelf, there are a brace of *New Adventures* to look at. Considering how entertaining both *Deceit* and *Lucifer Rising* were, do Virgin's latest offerings continue the trend?

Take Ian Fleming's *Live and Let Die*, throw in a little H P Lovecraft, and mix thoroughly with the true-life invasion of Haiti in 1914. All you need to do is add the TARDIS, and you have David McIntee's *White Darkness* (ISBN 0426-20395X), as the Doctor, Ace and Benny face zombies in a tropical paradise. The novel begins with a passage describing the flight of the Great Ones from Earth in prehistory, after a devastating war with what I can only assume is the Fendahl (have I guessed correctly, David?), before immersing us deeply into the culture of Haiti, where voudoun and zombie (voodoo and zombies to you) are part of everyday life.

McIntee has obviously done his homework, above and beyond watching *Live and Let Die*. The opening scenes in Haiti are virtually identical to the voodoo ceremony in the Bond film – an abundance of snakes, the top-hatted Baron Samedi et al, while Carrefour's drawing of the Death card (the card also means catastrophic change - as good a description of the Doctor as any) from the Tarot deck mirrors Solitaire's prediction of Bond's arrival. Someone once said that some of the most alien cultures can already be found on this planet, and 1914 Haiti is definitely more alien that the psuedo-Earth of Tairngire in *Shadowmind*. But I'm jumping ahead of myself here.

White Darkness, like *Lucifer Rising*, features some wonderful continuity – Cameca's brooch from *The Aztecs*, the welcome reappearance of the HADS (from that er . . . classic, *The Krotons*), and frequent references to the Silurians/Eocenes. But McIntee must also be a *Star Trek* fan: how else to explain Benny's hope that she will win a Magnees Prize (from *The Lights of Zetar*), and the Doctor's throwaway comment about the Rihannsu language (Rihannsu is often given as the Romulans' proper name in the Pocket Books series of novels).

The regulars are treated well: the Doctor has a new costume, his white linen 'lounge lizard' suit which supposedly indicates his new laid-back, non-manipulative approach to life, while his telepathic gifts are once again brought to the fore. Bernice is allowed to assume her rôle as a xeno-archaeologist, more familiar with the culture of distant empires than her own world, and you really get the feeling that she is from the twenty-sixth century, unlike some of her 'characterisations' in earlier novels (where she seems almost indistinguishable from Ace). Ah yes, young Dorothy . . .

Fresh from her near-betrayal of the Doctor in *Lucifer Rising*, Ace is not quite as battle-weary as Lane and Mortimore suggested. The Ace from the programme is still there, buried inside, and surfaces now and again to give her some vulnerability. Perhaps she has not become the hardened space-bitch that some had feared. The other characters are all given room to grow: LeMaitre is very reminiscent of Kananga, the main villain from the Bond film (although the fact that LeMaitre means 'Master' did get my hopes up). Richmann, the other baddie, does seem a little out of place – more of a World War Two Nazi in Kaiser's clothing – but he is a thoroughly unlikeable piece of work, all the same.

White Darkness is an enjoyable adventure story – a good pseudo-historical interlude amongst all the space operas of late – with strong similarities to *The Masque of Mandragora* (stellar alignments, human hosts), and links with Lovecraft's Cthulu mythos (Great Ones, cyclopean chambers, impossible angles).

Perhaps the only niggles I have are at the climax. Apart from being the rather too common 'blink and you've missed it' defeat of the enemy, we have yet another example of the return of an aeons old menace. Like *The Pit*, *Nightshade*, *Love and War*, *Time's Crucible* . . . and, unfortunately, *Shadowmind*.

IN THE SHADOWS

After *White Darkness*' unremarkable Peter Elson cover, *Shadowmind* (ISBN 0426-203941) features one painted by the author, Christopher Bulis. Well, shades of *Love and War* I'm afraid. What I can only assume is Benny is drawn in an unconvincing Japanese Anime style, completely out of proportion, backed by the hives of Arden. The what? Then I shall explain all . . .

Yet another return to Earth's future history (circa the twenty-seventh century), as the TARDIS lands on Tairngire, part of the Concordance, an off-shoot of the Empire. Before Ace can enjoy much of her treat – it's her birthday – she is caught up in an almost gangland killing. But neither the victim, nor his assassins, is truly human. Offering his services to the Tairngirians, the Doctor is accepted into the fold, spearheading (I use the word deliberately) their search for the origin of insidious replicas, which have replaced key members of the population. The scene is set for true space opera, *Star Trek*-style, as Ace, Benny and the Doctor set off for the arboreal planet Arden on the starship *Broadsword*.

This book has some lovely touches. The Doctor's easy acceptance is not due to his powers, but his credentials – namely, unlimited credit at the First Galactic Bank, and a signed deposition from the Draconian Emperor. Benny doesn't really get a lot to do, apart from acting as a foil for both Ace and the Doctor, but this is where Perivale's finest comes into her own. Forget Nitro-9, and say hello to sweet-bombs – explosive bullseyes. See Ace fight off armed replicants with nothing but her ingenuity and skill. Thrill as she uncovers the secret horror of Arden . . .

Although I got quite a buzz out of *Shadowmind* – I love space battles, and the *Broadsword*'s dogfight above the surface is Arden is spectacular – I can't help feeling that it is a little too biased towards Ace. Yet again, the Doctor is smugly one step ahead, while Benny slips towards cypherdom, leaving the real action to Ace. The book is full of well-rounded people, all with convincing personalities. But it's not the gut-gripper that *Lucifer Rising* or *Love and War* were. The reasons are two-fold: the Shenn, original natives of Arden, are derivative, and downright silly at times. But worst of all, when this month's aeons old horror is revealed, one casts one's mind back to the Fifties, and a certain ancestor of *Doctor Who*. I'm all for paying homage to other SF classics – indeed, the *Broadsword* is not too dissimilar to the USS Enterprise – but only if a lot of originality is added to the mix. In *Shadowmind*, I guessed the location of Umbra, chief nasty, one hundred pages before the end, based entirely on memories of that creaky old classic. And I doubt I'll be the only one.

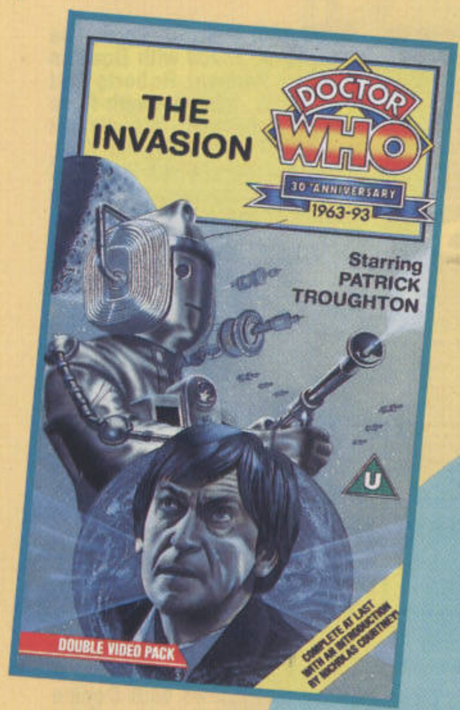
Shadowmind is vastly superior to offerings such as *The Pit* and *Transit*. But after three real blockbusters it's a bit of a letdown.

SEWER RATS

There's a hatrick of video releases this month: *The Invasion*, *The Keeper of Traken*, and *Vengeance on Varos*. So, let's have a look at the Cybermen's black and white visit to Old London Town. *The Invasion* is a solid eight episodes of entertainment. Well, more like six episodes and a bit of Nicholas Courtney actually, since episodes One and Four are missing. But it isn't as much of a loss as, say, *The Tenth Planet*, since Courtney's links are adequate to keep the plot rolling.

After a run-in with an unidentified missile on the dark side of the Moon, an invisible TARDIS lands on Earth. The Doctor, with Jamie and Zoe, attempt to find Professor Travers (from the Yeti tales). But he has lent his house to Professor Watkins, who is himself missing. The search for Watkins leads the Doctor to International Electromatics, and its mysterious boss, Tobias Vaughn, who keeps something nasty in the cupboard . . .

Even six episodes can be a lot to watch in one sitting, but I became so engrossed in *The Invasion* that the story was over before I'd realised. I cannot praise this one enough. Douglas Camfield's direction is of


THE INVASION
DOCTOR WHO
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Starring PATRICK TROUGHTON
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the highest calibre, and his military knowledge gives the battle scenes a realism sorely lacking in stories such as *Battlefield*. The acting is of a universally high standard, but Kevin Stoney's Tobias Vaughn is one of the best villains ever seen, and he's ably assisted by Peter Halliday as Packer, his sadistic henchman.

As for the Cybermen, well, what can I say? I suppose any old monster would have done (although the Daleks would have had trouble getting out of the sewers), but the new dèsign of Cybermen – chunky, impassive, rarely speaking, are a truly awesome sight as they hurl the manhole covers across the street. The image of aliens surrounded by familiar landmarks is quite disturbing – just think of the Daleks in Trafalgar Square – and I defy anybody to watch the Cybermen coming down the steps behind St Pauls' Cathedral without getting goosepimples. Although I did get a bit irritated by the constant references to the 'hundreds of Cybermen' just out of shot! Another fault of *The Invasion* is the overt chauvinism directed at Zoe and Isobel Watkins, even if the latter *is* a right bimbo, is nauseating. The Cyberfleet seems to have been assembled from a couple of cotton reels and a few bits of string, and the terrifying Cyberplanner has one of the silliest voices imaginable.

Without the science-fiction trappings, *The Invasion* owes more to James Bond than *Doctor Who*, especially with its Bond-like music. Add the Cybermen, and the story is raised to near classic status, almost, but not quite, on a par with *Spearhead From Space*, which features an almost identically choreographed battle (in the same factory!) *The Invasion*: highly recommended.

KEEPING THE FLAME

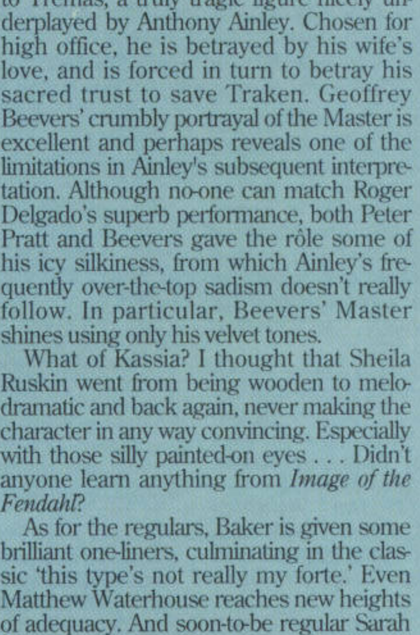
Following on from Season Eighteen's E-Space trilogy, Tom Baker immediately found himself in the 'Return of the Master' trilogy. But when *The Keeper of Traken* was first aired, not a lot of us knew the true identity of Melkur . . . After the conceptually puzzling *Warriors' Gate*, *Keeper* is cast in the traditional mold: an ancient evil (not again!) threatens paradise. And the Doctor must stop it.

I like *The Keeper of Traken*. It is rich with some wonderful performances, most notably John Woodnutt's plummy Seron, following on from his previous appearances in *Spearhead From Space*, *Frontier in Space*, and *Terror of the Zygons*. As for the rest of the Council, Margot Van Der Burgh, (Cameca from *The Aztecs*) is superb as Katura, and Robin Soans' Luvic is adequate (but hardly *Keeper* material). The late Denis Carey, in one of his three *Who* rôles, is quietly understated as the Keeper, in contrast to his earlier part as the excitable Chronotis in *Shada*.

But the starring rôle on the Council goes to Tremas, a truly tragic figure nicely underplayed by Anthony Ainley. Chosen for high office, he is betrayed by his wife's love, and is forced in turn to betray his sacred trust to save Traken. Geoffrey Beevers' crumbly portrayal of the Master is excellent and perhaps reveals one of the limitations in Ainley's subsequent interpretation. Although no-one can match Roger Delgado's superb performance, both Peter Pratt and Beevers gave the rôle some of his icy silkiness, from which Ainley's frequently over-the-top sadism doesn't really follow. In particular, Beevers' Master shines using only his velvet tones.

What of Kassia? I thought that Sheila Ruskin went from being wooden to melodramatic and back again, never making the character in any way convincing. Especially with those silly painted-on eyes . . . Didn't anyone learn anything from *Image of the Fendahl*?

As for the regulars, Baker is given some brilliant one-liners, culminating in the classic 'this type's not really my forte.' Even Matthew Waterhouse reaches new heights of adequacy. And soon-to-be regular Sarah Sutton, as Nyssa, shines when she doesn't have to compete with Tegan for lines.



The Keeper of Traken, while not a classic, is a solid story with good direction (John Black), and elaborate sets (Tony Snoaden). Even Roger Limb's score is both dramatic and evocative. Well worth a watch, if only for the magic moment when the Master's TARDIS time-rams Kassia . . .

BORED AND FEATHERED

Finally this month, I have the misfortune to review one of the most appalling *Doctor Who* stories I have ever seen: *Vengeance on Varos*. Apart from maybe *Mindwarp*. Spot the common link . . .

I find it hard to pin down exactly what I dislike about this story. I don't think it's the pseudo-sadomasochistic atmosphere, engendered by the surplus of leather. Nor is it the woeful acting demonstrated by a number of the cast – specifically Jason Connery, who can be so much better than this farrago would suggest.

There is an awful lot to commend *Varos*. Nabil Shaban's Sil is a marvellous creation, ranging from the comic to the menacing. Martin Jarvis puts in a sterling performance (as usual) as the proud but betrayed Governor, with the tragi-comic double act of Arak and Etta (Stephen Yardley and Sheila Reid) convincingly providing a secondary narrative strand rarely seen in the programme – the person in the street's view of events.

Don't forget the superb set-pieces: the sequence in the hallucinated desert, the staged execution, the Governor's vote . . . but these disconnected jewels cannot salvage this story. I don't like *Varos* because I don't think it's *Doctor Who*. It typifies the gruesome violence that was partly responsible for the show's 1985 hiatus: would the Doctor throw two guards into an acid bath? Would he deliberately lure people into a poison-vine trap? I think not. And there's no logic to the plot: who are all these time travellers who need Zyton-7? What was Quillam's angle? What was the point in turning Peri into one of the most unconvincing birds this side of Orville? What possible purpose was served by the ridiculous cannibal people? Above all, what was the story trying to say? Even Tony Snoaden's set design was dull and pedestrian, not helped by Ron Jones' unimaginative direction.

Vengeance on Varos is a prime example of a writer – Philip Martin, in this case – forcing *Doctor Who* completely beyond its vast parameters, abandoning some of the key principles of the series along the way. It didn't work in 1985, and it doesn't work now.

Before I sign off for this month, I'd like to mention the reprints for June (none in July because of the debut of John Peel's *The Power of the Daleks*, the first new novelization for quite a few years). The reprints comprise Terrance Dicks' adaptation of Johnny Byrne's *The Keeper of Traken*, and *The Time Warrior*, also written by Terrance Dicks with an opening chapter by the teleplay's author, Robert Holmes. Both books come with resplendent new covers by Alister Pearson.

Next month I hope to be looking at the aforementioned *The Power of the Daleks*, as well as Peel's *The Evil of The Daleks*. Have they been worth the wait? Not only that, but I'll be comparing the former to Titan's script book.

And finally, attention all you comic fans: I suggest you take a look at Marvel Comics' *Avengers Annual* 22. One of the back-up stories deals with Professor Gamble, on the run from his time-monitoring race in a shape-changing time machine that is bigger on the inside than the outside . . .

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan;

DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Guide *(Battlefield* and *Ghost LIght)* plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travel-ers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers:* 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen.* New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5.*

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief. 2* by Abnett and Danks and plus *The Daleks 8.*

DWM 187 Free Postcards. Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10.*

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13* .

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter*: Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14.*

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17.*

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

HOLIDAY 1992

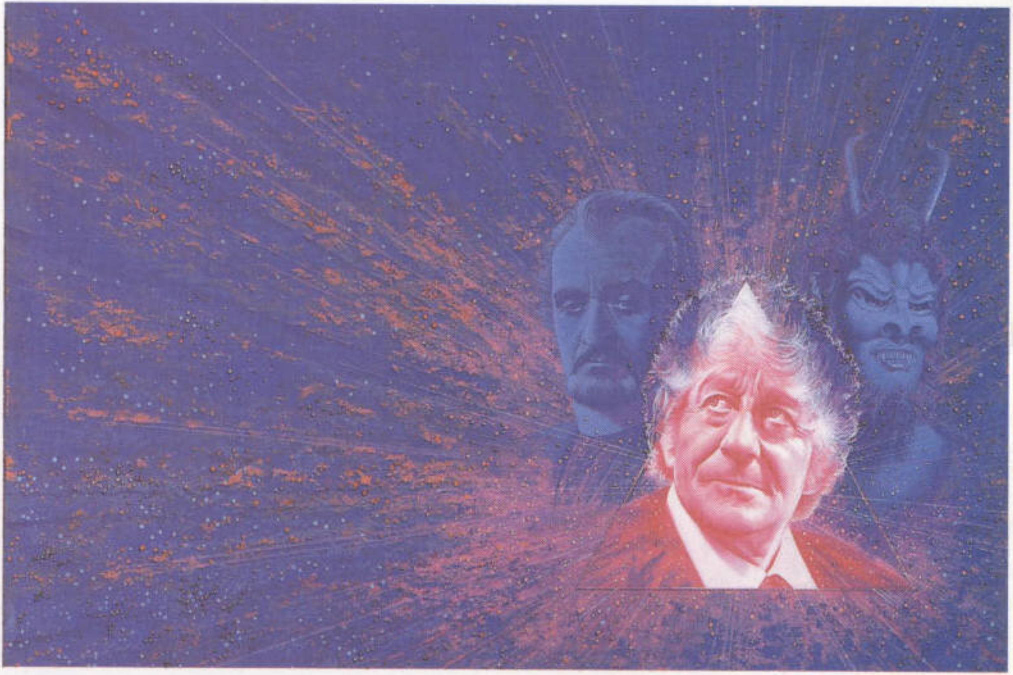
WHO IS SARAH JANE SMITH? Free poster. Interview with Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company.* Strip: *City of Devils* by Russell and Danks. *Brief Encounters* by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

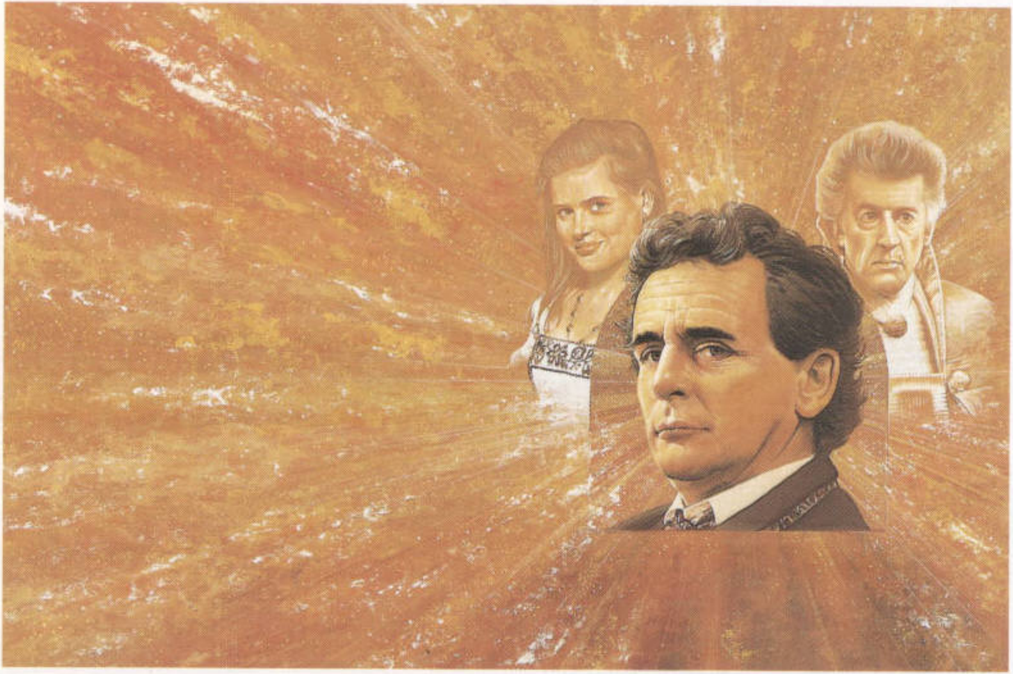
SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.





After Image

It's telling that, when looking for 'good' *Doctor Who* episodes to repeat, the BBC just happen to choose *two* Graeme Harper-directed stories in a row. *Doctor Who* is very much at the mercy of its directors, and *Revelation of the Daleks* is certain proof that Mr Harper's handling of *The Caves of Androzani* (the virtues of which I was extolling a couple of issues back) was no fluke.

Here, the components are different, however. The Doctor has changed, there's another writer in the chair – and most importantly of all, there's a classic *Doctor Who* foe to deal with. It's these elements which conspire to create a less successful outcome than *Androzani*. Nevertheless, *Revelation of the Daleks* is a formidable and striking piece of television.

Viewing it out of its time like this it's peculiar to note how macabre *Doctor Who* had become by the end of its twenty-second season. Eric Saward's script exudes death, doom and an unpleasantly engaging line in cynicism. This mood, and the many unsettling supporting characters are the strengths of the story.

Clive Swift's Jobel is so repulsively smug and vain that we are almost pleased to see the shambling, dumpy, pathetically plastered in make-up Tasambeker (Jenny Tomasin) plunge a syringe of embalming fluid into his heart. This is testament to the story's dark nature, since she is a servant of the Daleks acting on the orders of Dav-ros, with the certain reward of being made a Dalek herself.

Eleanor Bron's Kara may oppose The Great Healer (as Davros ironically calls himself), but even she is not one of the 'good guys'. Her hired assassin – Orcini (William Gaunt) – will be killed the moment he sets about Davros' destruction. Orcini himself, although of noble origin, is really nothing more than a mercenary, merely skilled in the art of despatching sentient life.

Graeme Harper once again latches onto this morally ambiguous world, making the dungeon-like setting beautifully under lit and the cheesy piety of Tranquil Repose garishly bright. There's smoke aplenty and relentless waves of monotonously mesmerising incidental music: as in *Androzani* one imagines composer Roger Limb forced to abandon his usual cheerful tinkling for haunting death knell dirges.

Nevertheless, although *Revelation of the Daleks* is a sinister and rich tapestry of spooky sci-fi/horror, it lacks the narrative motion of *The Caves of Androzani*. The central idea of Davros seemingly offering the hope of future life to the terminally troubled, but actually using their bodies to make profit from the galactic food crisis, is deliciously horrible and a fine 'revelation' in the final episode – but the story trudges almost incidentally to this climax.

The Daleks themselves,although effectively choreographed and atmospherically shot, lose some of their impact because of the unsettling lack of electronic treatment on their voices. The resulting, far-too-human squawking is a bad break with the past's fondly remembered metallic intonations. This was perhaps Harper's only wrong decision on the story.

What is most unsettling, of course, is the nature of the Doctor himself. In this frightening, dark scenario there is no uncle-like figure to reassure us. Colin Baker's Doctor is as bold and brash as ever but once again, even Peri seems unsure of him, as he bustles her off with the decidedly creepy Jobel. She seems glad to be delivered into the hands of Alexei Sayle's zany DJ – but he's certainly a few discs short of a record collection!

In essence, *Revelation of the Daleks* possesses an air of irresistible insecurity. Seeing it again is a reminder of a time when *Doctor Who* took a darker turn,which some may argue put the programme out in the cold forever. The "it's too scary" argument was, after all, one of the oft-quoted reasons for the programme's first, infamous, 'hiatus'.

However, one essential area in which *Revelation* was not 'insecure' was its production quality. It's a strong, well-crafted, deliberately unsettling story, with a tough, unsentimental Doctor as its hero. It would have been interesting to see how this approach might have evolved had the series not been so rudely interrupted at the point of Colin Baker's "B..."

And one last point... *Revelation of the Daleks* is a moody brew best sipped at forty-five minute intervals!

Nick Briggs

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